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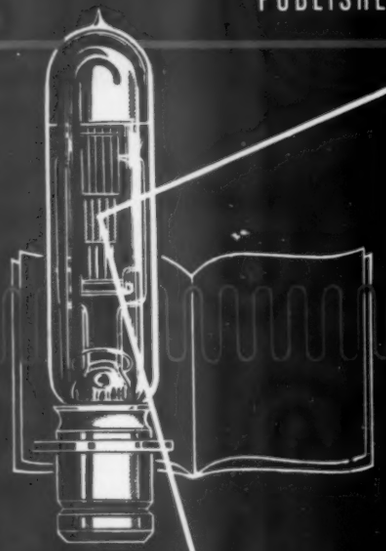

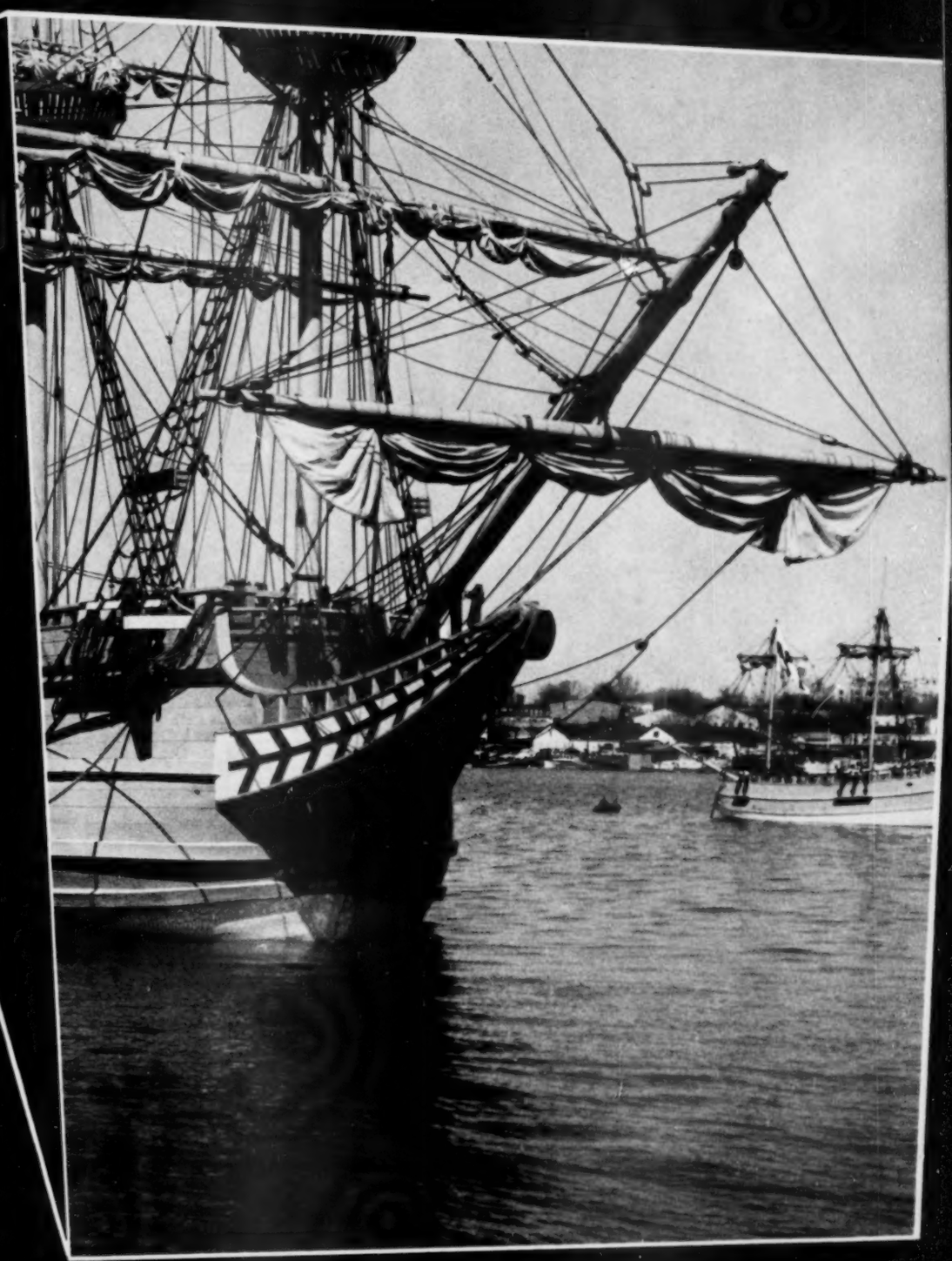

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AUDIO-VISUAL Instruction

"... to help improve instruction through the more effective use of materials"

Published by the Department of Audio-Visual Instruction, NEA

... formerly INSTRUCTIONAL MATERIALS

Volume II, Issue No. 5, May 1957

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THE *Editor's Notebook*

Local Production

As we move toward the individual curriculum which differs from school to school and is based on the community, local production becomes increasingly important. It is obvious that national producers cannot make materials for every community, county, region, and state; hence, if schools wish to teach about these areas, they must produce their own materials.

Local production of audio-visual materials can also be explained as part of the inevitable democratization of production which, as exemplified in the printing arts, comes with the development of any medium. For the school, this democratization when applied to slides, recordings, still pictures, and possibly motion pictures means the advantages of materials designed uniquely for its purposes.

With these thoughts in mind we devote our June issue to simple and inexpensive ways of making materials. Photography comes in for comprehensive treatment at the hands of Robert R. Wilson of Argus Cameras, and Henry Ray of the Bucks County (Pennsylvania) Development Center.

Wilfred L. Veenendaal of Michigan State University writes on graphics in "The Visualization of an Idea"; and Gene Udell of Temple University, on workable ways to make and show transparencies, including directions for a homemade overhead projector. From Mrs. Cleo Peck and Mrs. Larcel Abendroth of Portland, Oregon, we have a picture story on handmade materials for teaching arithmetic; and from Harold Hainfeld of Union City, New Jersey, an article on slow-motion moving pictures for recording athletic events.

About the Authors

Alice H. Hayden is director of graduate studies in education at the University of Washington.

Mary Field, executive officer of the Children's Film Foundation Ltd. of Great Britain, has a career in film making that dates back to 1926 when as a young teacher she joined British Instructional Films. In 1944 she turned to children's entertainment films, pioneering for the J. Arthur Rank Organization. She is author and co-author of several books on films, is prominent in UNESCO film activities, and has made a Commonwealth lecture tour. In 1954 she received the honor of O.B.E.

Since his arrival from his native Switzerland in 1937, **Henri R. Carnal** has been active in teaching, advertising, writing and motion picture translation for foreign versions. His studies include a B.A. from Trogen College, Switzerland, then University of Lausanne Law School. He is assistant director of Educational Laboratories, Washington, D. C.

Donald L. Gibeault, acting specialist, Educational Demonstrations and Visual Aids, General Electric Company, is a native Rhode Islander and graduate from Providence College. He was lecturer with one of the three 1955-56 "House of Magic" teams.

At 31 **Jack McBride** has been director of Television and of Station KUON-TV at the University of Nebraska for the past four years. Before that he produced summer stock; was director of radio, TV, and dramatics at Creighton University; and production director of ETV programs at Wayne State University. He is chairman of the Television Operations and Development Committee of NAEB as well as secretary of the organization. His M.A. in radio and TV is from Northwestern University.

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Art Decorations

Pages 142, 150, 154, courtesy Coronet Films, from the new 1957-58 Films Catalogue.

THE COVER: *Teachers in the Washington, D. C. area had an exciting opportunity to make American history come to life for their pupils in March when the "Jamestown" ships were moored in the Potomac for a week. The* Susan Constant *(in the foreground of the photo), the* Godspeed *(background), and the* Discovery *(not pictured) are reconstructions of three Elizabethan merchant vessels landing in Jamestown in 1607 and rebuilt now as part of the settlement's 350th anniversary celebration. Our photographer was Eugene M. Ellison of Washington, D. C.*

How to use a classroom tool to win friends and influence parents

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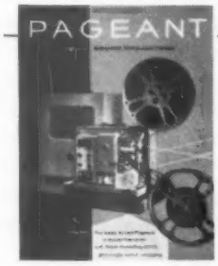

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Cue from Britain—

ON CHILDREN AND FILMS

We are proud to print this article by an outstanding authority on children's films. Commercially, Americans have never developed children's films as a specialty; and, we, as AV specialists, have tended to exclude entertainment films from our domain. However, TV and the use of the dramatic form in instructional films may change these traditional patterns. In the meantime, anyone who uses instructional films for children will find Miss Field's article valuable, and everyone who likes children will find it interesting.— THE EDITOR.

By Mary Field

WHEN, in the near future, the British Parliament passes the new Cinematograph Act, entertainment films for children will be recognized as a statutory section of the British film industry. During the past 12 years this new category of film has gradually come to be accepted as a special type, just as the documentary film, educational film, or newsreel.

Now why should the associations of commercial film companies spend time and money in making special entertainment films for children? To find the reason we must first acknowledge that the natural attraction of films for children has blinded us to the real powers, latent in youthful audiences, for participation in screen entertainment. Like fire and water the film moves, and therefore has a powerful visual attraction for children and young people. Like the kaleidoscope it provides an enchanting pattern, changing from moment to moment, but, unless the pattern appeals to the mind as well as to the eye, the film soon degenerates into mere visual pleasure and provides no kind of intellectual activity or exercise for the mind.

One has only to observe an audience of children between the ages of 7 and 12 watching a Western film to see the truth of this. As long as the horses gallop and the guns fire there is action; the audience is excited but makes no effort to follow the plot so that any pause, however short, during which the development of action is explained in dialogue meets with no attention. The children talk and play in the aisles and are only recalled to what is happening on the screen when rapid movement starts again.

It is injurious for children to acquire the habit of merely looking at the cinema screen without using their minds; yet they can use their minds only if suitable material is provided for the purpose — material within their experience and comprehension. Such provision is made in children's books and children's concerts and, therefore, there is nothing strange in providing special entertainment films for children.

What is suitable screen fare which can hold the attention of children between the ages of 7 and 12? This problem has been studied very carefully in Great Britain, where provision of entertainment films for children is the duty, voluntarily assumed, of the film industry. Such films are shown in the program specially provided for children in the cinemas on Saturday mornings and, since there are not yet enough of them to fill the programs, they have to be good enough to compete with Westerns and space stories so that the children will spend their sixpence entrance money on them, rather than on films made for childlike adults.

Children's entertainment films are taken very seriously in Russia and other Communist countries such as China, Poland, Czechoslovakia, Hungary, Yugoslavia and Romania, but there the film makers have not the same problem as in Britain. The children have no alternative screen entertainment and, if they want to go to the films, they must see the material provided for them by the Government.

But the discipline of providing films that children themselves consider worthwhile entertainment has enabled the British industry to produce the finest children's entertainment films in the world, which can attract and hold audiences of all nations. The technique of production is based entirely on the observation of audiences. The British do not believe in questioning individual children after a film show. At the cinema each person, child or adult, is a part of the audience and sees the film program as part of a group. When the film is over and the individual comes out of the cinema into the foyer, it is practically impossible for him to recall his reaction to any one section of the film.

Therefore the British rely on personal observation by producers and technicians and also on the very skilled observation of cinema managers who are trained to understand audience reactions. For purposes of discussion, recordings are made of the sounds of audiences and infrared photographs are taken of groups of children, chosen at random at selected points in the program. Thus there are records of the children's response to the techniques of production, such as camera work and sound.

Now, observation of audiences shows that children at the cinema ar

very similar to the audiences that Shakespeare had to write for in Elizabethan times and the children's films are quite unashamedly based upon the technique of that master of entertainment, Will Shakespeare himself. A few adjustments have been made in view of the extreme youth of the audience but, nonetheless, there is probably very little to choose between the 20th-century child and the "groundling" of 400 years ago. In the first place, it is necessary to discover the type of character that will hold the attention of the audience which can then identify itself with the action.

In the case of children this identification can be established only with other children or with animals; and the children need to be ordinary children and not film stars or the type of "cute" child which appeals to adults. Adults play a very secondary part in children's entertainment and it is doubtful if cowboys would have much attraction if they were divorced from their horses. Thus, casting requires special care, not only in choosing the child actors but also in selecting the adults who must of necessity play a secondary part in the story. The acting needs to be robust, though not "ham" and the sophisticated performance in which lines are thrown away fails to hold an audience which likes its entertainment to be strong, with characterization sharply marked.

Next the script must be devised in a special way. The story must start at once. The main title is all that is needed at the beginning of the film and the interest which it should arouse in the audience must not be dissipated by long credit titles. In children's films credit titles should be put at the end but an experiment is being made of putting them before the main title. As soon as this main title appears on the screen interest is aroused. Plot and action should begin immediately. The audience will become completely identified with the main character who should appear within the first half minute. The plot should develop by what may be described as a series of chain reactions.

Every new character must be introduced by one already known and no new location must be shown upon the screen unless a character whom we already know leads us into that unfamiliar scene. The surprise action and sudden change of scene or introduction of strange characters, all of which are useful and popular techniques in adult films, are worse than useless in children's entertainment, since they break the contact between screen and audience.

The script demands that very little speech shall be used since children wish to participate in their entertainment and, unless they are given opportunities to do so, will either be frustrated or bored or interrupt the film to talk. Long stretches of the picture should, therefore, be accompanied by music or effects only. Then the audience can discuss the plot, evaluate characters and, if necessary, give advise to the actors. As child audiences pay little or no attention to adult dialogue, the main plot points must be put by the film children, or alternatively, the children on the screen must listen to the adults so that the audience, identified with the screen action, will listen too.

It must be remembered that a large part of a children's audience will be composed of girls and it is essential that the girls in the film shall play an important and useful part in the plot. Too often in films made for children in Europe the whole emphasis is on the boys, and the girls

Children identify themselves only with other down-to-earth children, or animals. Top, from British film, "Circus Friends."

Seeking security in adult world, 7 to 12-years-olds prefer adventure and action to fantasy. Bottom, "Peril for the Guy."

Children learn behavior from mixing with film children who behave well but not too well. Left—from "Mystery on Bird Island."

have no opportunity of identifying themselves with an outstanding character on the screen.

Fortunately, in Britain, leading actors and actresses have appreciated the use of children's films for training audiences to be intelligent film goers, so there is no lack of good supporting artists to appear in these pictures, even though the rate of remuneration is frequently below that which they can command. Occasionally a suitable star finds time to take part in such a film and thoroughly enjoys the freedom from giving the kind of performance demanded by fans.

Camera work for children requires to be bright and clear since children do not find it easy to grasp what is happening on the screen. Night pictures and very low key artistic photography are not successful, since they render it difficult to follow action. Yet, for this very reason, if there is likely to be a fight or anything similar that might be frightening to younger children, it is as well to employ a somewhat dark setting so that no child can identify himself with the action and therefore be afraid. An alternative to this safeguard is to have any violent action in a long shot, with the screen well filled, so that the children cannot make out in detail what is happening. Fear is more likely to be communicated by a close-up.

The study of sound is important, for children cannot follow a complicated sound track. They prefer speech to be clear and incisive. They like sounds to be distinctive and music to be tuneful and suited to the action on the screen. But very violent noises may assault young ears and too loud a track may cause the audience to become tired and cease to pay attention.

The question of the time for which an audience of children can attend to a film is an interesting one. Experience suggests that, if the film is well made along the lines that have been indicated, they can attend without a break for anything between 50 minutes and an hour. After an hour they become tired and defend themselves by paying no further attention to the screen. One infra-red photograph of part of an audience, during the last reel of a good colored Western, showed that a large number of children had their backs to the screen and refused to exhaust themselves by attending to the final fortunes of the hero.

Absolute logic is necessary in a children's film. Any mistake of fact or action is noted at once—so close is the attention of the audience—and the film is at once dismissed as "silly." Any character or property which is given prominence on the screen must be disposed of in the plot and no odd ends left unsettled to raise questions. Just as the story must begin quickly so, as soon as the plot reaches completion, the film must stop, otherwise the audience will get up and go out.

What sort of screen stories do the children like? Almost any sort with adventure and action, so long as it is told according to the general rules that have already been laid down. Children between 7 and 12 have usually left behind the fantasy-age of babyhood and have not yet reached the second fantasy-age of adolescence. They are seeking, more and more, to come to terms with the world around and to understand reality. Therefore, they ask for reality and, indeed, soon tire of the new-world fantasy stories of space men, just as they tire of unreal costume romance which is attractive to the adolescents. Nonetheless, they will enjoy fantasy if it is firmly rooted in present-day experience and starts definitely with children like themselves. After all, for a child, anything might happen if improbability is accepted as possibility.

On the whole, they prefer a tale of adventure and of achievement by children like themselves, so that they acquire a sense of security in the adult world about them. At the same time, they have a touching belief that right will triumph and that evil will, in the end, be overthrown. Therefore, characterization must be clear; they expect good and bad but the "gray" hero is incomprehensible. It is a sign of growing up when a child begins to ask, "Must the goodies always win?"

It is possible to introduce the children not only to physical adventures but to adventures of the mind. They will follow with rapt attention stories with such themes as the corrupting influence of power, the troubles arising from an obsession, and some psychological problems such as the after-effects of disobedience or dishonesty. Indeed a varied fare at the cinema is what young audiences enjoy, although they like the program to include a serial so that, week by week, they can meet the friends that they have made on the screen. Serials produced for children's audiences is a new departure in Great Britain, and a great success.

What is the return on money spent in the production of special entertainment for children? Mainly it is that the children are trained in the appreciation of cinema as an art just

as they are trained at school in the study of literature, music, and the other arts. They do not become highbrow film goers but they become discriminating film goers, able to understand and appreciate a good film and able, equally, to reject a poorly made one.

Children's film taste is naturally very good, until it becomes warped and spoilt by seeing too many adult films. The worst fault anyone who seeks to make entertainment films for children can commit is to play down to them and treat them as though they were infantile and not merely human beings with limited experience. The high quality of the commercial films that have been shown on the circuits in Britain during the last five or ten years has undoubtedly been a tribute to the training in film going which child audiences have had in Britain during the last 12 years.

When a child goes to a cinema and pays to go he expects entertainment and not education. But there is such a thing as indirect education and, whereas a child is quite right to reject in the cinema the direct education he gets in school, he is ready to soak up indirect education so long as it is presented sufficiently indirectly. The result is that through children's films the audiences can acquire a great knowledge of other countries, other ways of living and some of the skills of life, such as working canal barges, sailing boats, racing motorcars, harnessing horses. Besides this, those who are deprived of some of the arts of life in the home learn automatically such standards of good behavior as washing before meals, having a table properly laid, taking a bath, and practicing reasonably good manners. This information they absorb merely by mixing with the children on the screen who behave well, but not too well!

Finally perhaps we might quote F. K. Lucas in his book, *Literature and Psychology*: "The precepts of Hesiod or Pope, excellent as they often are, have molded the human mind far less powerfully than Homer or Shakespeare who seek only to entertain." And, in entertainment films for children, which seek only to entertain it is possible to submit a cooperative audience to the most powerful influence of all, the influence of good behavior.

Mankind: Man's Eternal Problem

IN THE FORESEEABLE WORLD of tomorrow the most urgent problem of mankind is man, Gerald Wendt, science writer for UNESCO, told his audience in one of the major addresses of the 12th annual conference of the Association for Supervision and Curriculum Development in St. Louis March 17-21.

The age of materialism will soon pass, Mr. Wendt predicted, because the necessities of life—food, clothing, and shelter—will be available in profusion at low cost, and because an entire people will have time to live fully.

The speaker called science "the great liberator of humanity from the handicaps of the past, the giver of life and of time."

"In giving us wealth and time and long lives," he said, "it has opened a whole new era for humanity in which America is privileged to lead."

Mr. Wendt foresees no utopia, however.

"It will not be a utopia," he said, "because however well we understand and master the physical world, we do not yet begin to understand man himself."

To educators he threw out the challenge that their task is to educate in preparation for change—pupils who will spend the best part of their lives in the next century.

Adjustment Not Enough

"I am not an educator," said the science writer, "except in the ancillary sense of matters. But I hear talk that modern education stresses adjustment of the individual to the world around him. This would be good enough in an unchanging world. But it seems to me that this definition of 'modern' must be considered obsolete. In the world as it is, in a world of change, we must achieve not only adjustment but adjustibility, for the process of adjustment must obviously continue throughout life. A child adjusted to the mid-twentieth century will be lost in the twenty-first."

The speaker cited several fields of research and development which seemed to him to promise the quickest social consequences—atomic energy, electronics (for which he predicted the largest social consequences yet to come), and medical sciences.

"The net result of medical advance," Mr. Wendt prophesied, "will be another marked increase in the average span of life. It is modest to expect the average to jump from 70 to 80 years within the next decade."

"The three factors that I have mentioned," he continued, "are those on which the changed future depends in large measure. I expect them to result in an average income of $4000 to $5000 per year, a working week of 24 to 32 hours, and an average life span of 80 years, compared with an income now of about $2000, a 40-hour week, and a life of 70 years. This is foreseeable, not imaginary. The changes in our way of life that will result are also foreseeable."

An Easy Prediction

The consequences of these scientific and technical advances will be many and large, the speaker told his audience, and will strain the foresight and ingenuity of economists, politicians, and educators. One of the easiest predictions, he added, is that all three of these professions—economists, educators, and politicians—will be compelled to acquire the research attitude now characteristic of science.

"It will become respectable," he said, "to propose new solutions to social problems and to think unorthodox thoughts. There will be a need of bold, social innovations, and probably new theories too, to meet new conditions."

Where are the teachers coming from in this "foreseeable world of tomorrow" with the work week limited to 24 hours? And who will pay the bills? Mr. Wendt has no pat answers but thinks automation will play an important role. Automation will release millions of workers from both offices and factories, many of whom will go into teaching, he said.

DAVI had a good-sized representation at the ASCD meeting, Anna L. Hyer of the national staff reports. Participating in the program or act-

(Continued on page 154)

ETV goes to work in Nebraska

The article on these pages is the text of a speech delivered by the author at the 1957 DAVI Convention in Washington, D. C.

By JACK McBRIDE

STRICTLY non-commercial, KUON-TV is one of six stations currently assigned directly to, and operated exclusively by, an educational institution. The fact that it is licensed to one of America's land-grant institutions, the University of Nebraska, helps define its objectives and operational areas.

KUON-TV owes its existence to the benevolence of a commercial broadcaster who donated extensive equipment and legal and engineering services towards a vacated commercial channel. (It might be added that this commercial broadcaster, a well-known and respected man throughout the industry, had also purchased the opposition. But, never look a "gift-broadcaster in the mouth." Suffice it to say that it rained one day and rained a television station. Keeping the drought situation in Nebraska in mind, this is even more miraculous.)

A university television production unit was charged with the responsibility of programming the station for a far-sighted chancellor and board of regents who accepted the station on a trial basis. The Federal Communications Commission granted all approval necessary, and on November 1, 1954, the University of Nebraska began operating KUON-TV.

As to vital statistics: KUON-TV is programmed over VHF Channel 12 and reaches out 35 to 50 miles from Lincoln, the capital of the state and the site of the University of Nebraska. In almost two and one-half years we have broadcast between 15 and 18 hours per week 52 weeks of the year, and are proud to say that ours is one of the smallest operating budgets of the ETV stations on the air. A small staff forming the nucleus of the station is supplemented by a few paid student assistants and a larger number enrolled in both television and journalism courses who act as production crews. Students are cameramen, announcers, floor managers, assistant producers and directors, and stagehands. Budgetwise, the total financial support for the station comes from within the university.

It is an integral part of the university—cooperating with, drawing upon, and at the service of the entire institution. The director of television has an all-university advisory committee which reports directly to the chancellor. Arrangements with both the school of journalism and the speech department provide the television courses and the student crews. The television staff assists to a certain extent in the academic instruction of these students.

There is close cooperation of the various university specialists in the daily operation of Channel 12. The extension service of the College of Agriculture has provided from its own budget the services of an agricultural producer and an home economics television specialist. From this arrangement come such series as Home Agent Calling, Ag Report, and House and Home. The extension division provides an adult education specialist, plus all the machinery for our tele-courses; it assists in the production of all credit courses, and many non-credit series where supplementary materials are involved; it also handles enrollment, tuition, grading assignments, mailing syllabi, etc.; and it distributes all supplementary materials pertinent to a series. A course-reduction policy permits faculty members to present educational series as an integral part of their work load.

Photographic Productions produces our television films, film clips, and attends to the majority of our other photographic needs. The bureau of audio-visual instruction handles the shipping of all films used on KUON-TV, and acts as distributor for all television films produced. Our 39-week Great Plains Trilogy series, for example, is deposited in the film library for distribution through all audio-visual channels both within the station and nationally.

The cooperation of the various university specialists, a strict non-duplication of services, use of students-in-training, and availability of talent and other resources on campus

are factors permitting university educational stations to operate on smaller budgets.

What are the objectives of KUON-TV? Following the land-grant philosophy, KUON-TV exists to extend the University of Nebraska to the people of the state by providing a variety of educational, informational, and worthwhile programs. A further objective, as has already been pointed out, is to provide students with laboratory training in every phase of television station operation.

KUON-TV has since 1954 provided both credit and non-credit series for the general public. In language, history and geography courses KUON-TV is extending formal education from the campus to the living rooms of the state. The station also offers general adult education programs of an informational, cultural, and broad educational nature, providing an avenue for reaching many people who otherwise might not be prompted to get this information. Backyard Farmer, The Flower Box, Art Galleries, Conversation Piece, Bugs'n Things, are examples.

KUON-TV believes strongly in the use of television for programming to specific audience groups, regardless of how small the minority. This is a definite asset available to the educational broadcasters, upon which we should capitalize even more. For example, through the Short Courses and Institutes Section of the extension division, we have programmed a very successful series of Industry Short Courses. The first week of each month, businesses and industries in the KUON-TV area are alerted to have their key personnel ready for a course on statistical quality control or plant communications. Television sets are rented. Junior executives, plant foremen, and departmental managers sit before their sets and, without wasting the time necessary to drive to the campus, receive specific information through educational television.

As another example, we have presented a lip reading series for the hard-of-hearing, and we have the results to prove that it was done successfully and profitably.

With some of these series, television acts as the basic instruction itself—the major tool of communica-

Top—University students in speech and journalism receive laboratory training in every phase of operating TV station.

Immediately above—Expert from college of business administration provides live insert for ETRC films on American economy.

tion. In some instances, it joins with other teaching techniques, such as correspondence, to present the information. At times television is the teacher; at times it is supplementary to the correspondence instructor.

Returning to the structure of television on the university campus, I would like to comment on the excellent relationships with the audio-visual bureau other than those already mentioned. The bureau provides us with such specialized visuals as Vu-Graph overlays and projectors with which to screen our films prior to broadcast. Using farm films in the audio-visual library, we are producing for the bureau a weekly half-hour series, New Farm Horizons, over WOW-TV in Omaha. If you will pardon a word never used by an educational broadcaster, our "commercials" before and at the end of these films describe the audio-visual bureau and its many services to the people of the state.

I think an illustration clearly demonstrating the cooperation of the various specialists within the university is contained in a current series. On a grant from the Fund for the Advancement of Education, the University of Nebraska is teaching high-school algebra in six small rural high schools via a combination of television and correspondence. The project is designed both as one possible answer to the teacher shortage and as an improvement in the quality of education in our smaller rural schools. There is no teacher present to instruct the algebra students; only a supervisor. All instruction comes through the daily television programs, the correspondence study guides, the television supplements, the textbooks, and the assignments forwarded to the university extension division for evaluation, comment, and return. Questions and answers are also provided by this correspondence method.

Correspondence, then, is used as the pacer for the course. While the television teacher must necessarily follow a constant teaching tempo chosen to benefit the majority, correspondence gives individual attention to the student, spurring the rapid learner to cover even more ground, and boosting the slow learner.

This is a controlled experiment being followed closely by research people who will give exhaustive study to the results. The composition of the directing committee gives an indication of the widespread cooperation enjoyed by KUON-TV. Its members are the director of the extension division, the dean of the teachers college and several of his staff, the state commissioner of education, the supervisor of the bureau of audio-visual instruction, the dean of the college of arts and sciences, and the director of television.

I have tried in this short time to present a capsule picture of what has taken several years to develop, hoping to have left some impression as to the type of station licensed to the University of Nebraska, its objectives, its working structure within the campus, and the philosophy of programming adopted by KUON-TV. I might add that the chancellor and board of regents have long since concluded the trial period, establishing the station as a full-fledged member of the university family, and KUON-TV has received a substantial grant from the Fund for Adult Education, thus permitting new campus studios which are presently under construction.

You audio-visual people and we ETV people have many of the same goals and objectives. One is the better utilization of instructional materials both in printed and pictorial form. Our directors and artists daily use many of your tools in television programs — films, filmstrips, clips, overhead projectors, charts, graphs, posters, title cards, slides, flannel boards, chalk boards, mock-ups and models. Interestingly enough, every one of our teachers who has appeared on television has, without exception, come away saying he is the better teacher for it.

Educational television is still in its infancy, still in its formative period, developing answers for many people in many places. This is perhaps its biggest problem. ETV is an ambiguous term. It is educational television and televised education. It is a teacher, a supplement to the teacher, a medium of communication, and adult educator. One thing we do know: we have at our disposal a powerful instrument with a seemingly unlimited potential. You in audio-visual education have the opportunity this day to assist in its development, to help chart its course. You have in 1957 a unique opportunity to help give definition to this thing called "educational television."

"Geography of Europe" is typical non-credit series offered by KUON-TV with supplementary materials available to viewer.

Immediate left: Agricultural Extension horticulturist discusses variety of growing things on "The Flower Box" series.

BUILDING FOR TOMORROW

at San Jose

AS A SYMBOL of progress in education, the completion of a new audio-visual center at San Jose State College will strike an appropriate note this summer as the college celebrates its centennial.

A 6000-square-foot structure occupying one wing of a 31-unit classroom, the center will boast four preview rooms, library and equipment storage, an audio-visual laboratory, offices, and facilities for maintenance, distribution, photography, graphics, and recording.

Every classroom in the building of which the center is a part, will be equipped with AV venetian blinds, wall speaker, projection screen, and projection stand. Rolling book and equipment tables will be available in quantity to facilitate faculty use of instructional materials.

Each of the three floors are planned with several rooms wired for television—both outside reception and closed-circuit. On each floor will be storage rooms for instructional equipment with an elevator to facilitate movement throughout the building. The pyschology department will be equipped with centralized recording facilities and sound distribution for use in demonstrations and for counseling instruction.

Other new buildings for music, speech, drama, and radio-TV at San Jose are furnished with high quality audio systems to provide pick-up and distribution for instructional programs and activities. Adequate portable equipment has been supplied by the state for effective small group and individual instruction, and to equip closed-circuit television studies.

Richard B. Lewis, coordinator of audio-visual services at San Jose State College, pays tribute to California's State Department of Education for their vision and support in the establishment of this up-to-date plant. As Mr. Lewis puts it: "The new buildings at San Jose should mark the end of 'building yesterday's building for tomorrow'."

The summer session at San Jose during its centennial year will feature an extensive program of workshops for audio-visual directors, librarians, building coordinators, equipment service men, and school librarians. Courses in closed-circuit television and curriculum materials will be offered by the college staff and visiting instructors.

A workshop conference on instructional television, sponsored jointly by the California state department of education and the college, is scheduled for the week July 15-19. Many phases of instructional television will be treated—equipment and program distribution systems, utilization, planning, visuals, personnel requirements, and developments in instructional and educational TV in California and the United States. Consultants will be I. Keith Tyler, director of radio education at Ohio State University; Philip Lewis, Chicago Teachers College; Lester Beck, E. C. Brown Trust, Portland; Fred Harcleroad, dean of instruction, San Jose State College, and others.

Recently the Photo and Sound Company, a California AV equipment and materials firm, announced the establishment of fellowships for advancement of leadership in audio-visual education. Two $100 fellowships for the summer of 1957 and two at $150 for 1957-58 will be offered by San Jose State College through a grant by the company. Awards will be made to candidates for the master of arts degree in education with emphasis in audio-visual education and curriculum materials, candidates with advanced standing seeking California credentials, and others interested in advanced study. For details write to the chairman, College Scholarship Committee, San Jose State College, San Jose 14.

Below, top: Artist's conception of new classroom building at San Jose State College. Wing at lower right is AV center.

Blueprint of AV center. Present construction provides for dumbwaiter and air conditioning for a second floor to be added.

Bottom: Richard Lewis welcomes Norman Carlson and Jerome Kintner of Photo and Sound Co.; on their left, James W. Brown and Edward Clements of the college staff.

HOUSE OF MAGIC

GE'S SCIENTIFIC ROAD SHOW

By DONALD L. GIBEAULT

MATERIALS, TECHNIQUES, AND BRAINPOWER — these are the three keys which open the door to the 1957 General Electric "House of Magic."

The "House of Magic," as millions of young people throughout the country know, is the popular science stage show which has been visiting schools for nearly a quarter century. The current edition is a far cry from the original version which opened at the 1933 World's Fair in Chicago. Some of the demonstrations performed then as wonders of the future—the cathode tube oscilloscope and the stroboscopic lamp, for instance—have long since become common household or industrial helpers.

Yet, despite the constant change in demonstration material there is one facet of the presentation which remains constant. After almost 25 years of experience, the philosophy behind the show is still to present in an attractive and non-technical manner some of the wonders encountered in a large industrial laboratory, and to make certain that the show will in no way be considered a commercial presentation designed to sell products or services.

General Electric believes that the show is one of the typical ways in which industry can discharge its responsibility to education. Since today's school systems are preparing tomorrow's physicists, engineers and technical personnel, it is only proper that those who will benefit from this endeavor support and make it available wherever possible.

Although the show provides entertainment, this is merely an incidental attribute. If entertainment were its only claim to fame, the "House of Magic" would have been abandoned long ago. Each week, teachers whose students have seen the show write in and tell of specific incidents where class interest and awareness in physics, chemistry, or mathematics has risen considerably after a "House of Magic" presentation.

Similarly, although some may call the show an educational tool, this too, is secondary. It makes no pretense of being a replacement for either a textbook or a teacher. All it attempts to do is to stimulate interest in those students with a science potential which may not be currently awakened to its maximum.

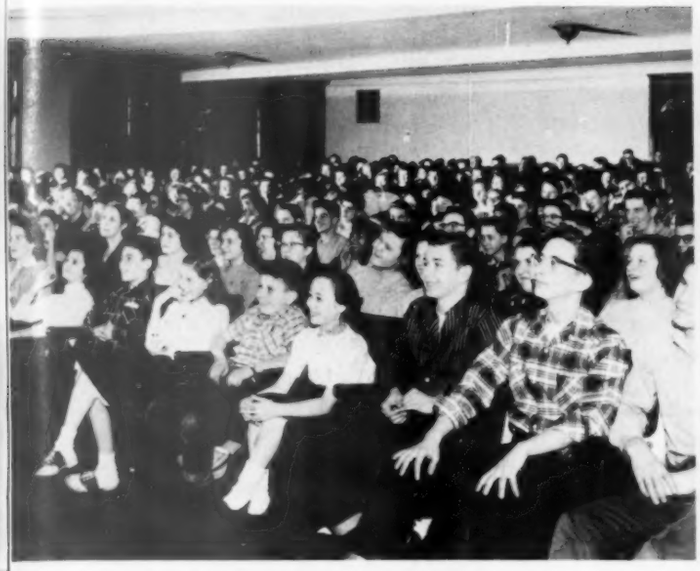
In some schools, where laboratory equipment may be limited or outmoded, or both, the "House of Magic" provides one of the few opportunities for students to see modern equipment in use. In those schools where equipment already exists, the manner of presentation utilized by the "House of Magic" is what lends the stimulus.

But, in both instances, the fact that bona fide representatives of a large industrial concern reiterate many of the things which teachers have been stressing for months not only tends to make the information more credible, but also enhances the prestige of the teacher. Consciously or unconsciously, students come to realize that perhaps teacher really wasn't kidding and maybe he knows what he's talking about after all.

Top right: Camera catches response to different phases of show which varies from amused interest to hilarious excitement.

Materials often evoke interest. Below—lecturers take time out after show to explain mysteries of plastic-like foam.

Bottom: In informal session backstage field representatives from "House of Magic" get reactions and advice from teachers.



That the show is geared to a specific age group and that it speaks to them in their language is certainly one of the factors which has contributed to its longevity. Of course, there are other factors involved which make the "House of Magic" one of the most successful motivational devices currently in operation.

The lecturers themselves contribute much to the presentation. Oddly enough, they are not actors, nor are they engineers. But they are presentable young men who can adapt their performance to the mood of the audience, establish and maintain a rapport which is necessary if anyone is going to derive anything from the show. And fortunately they speak authoritatively in easily understood language.

The demonstrations are brought up to date as often as possible. Their aim is to present some of the newer developments about which educators and students are asking questions. Too, they try to show the relationship between classroom studies and their practical application in industry and real life, just as they attempt to point up the importance of mathematics, science, chemistry and even English and music to the students.

Last year's edition of the "House of Magic" included demonstrations of jet power, voice-controlled equipment, capacity controls, silicones and magnetism. This year some of these demonstrations have been replaced by illustrations of new sound equipment and latest developments in the field of metallurgy, automation and chemistry.

Scriptwise, the show makes full use of its many years of experience. It is a closely knit and integrated story rather than a hodgepodge. Like the demonstrations, the script is constantly revised to be certain that it meets with audience understanding. This combination of demonstrations and script forms an entity which highlights the latest in methods and materials, and also strikes at man's increasing value as a "brain" and not as a "muscle." Thus the interdependence of Materials, Techniques and Brainpower is emphasized—and provides the three keys to the "House of Magic."

Although the "House of Magic" was originally conceived as a general audience presentation, its educational potential soon became evident when educators, visiting the Chicago World's Fair, inquired if possibly these demonstrations could be shown to school audiences throughout the country. Today three of its four traveling units concentrate almost exclusively on school presentations; the fourth, or Unit X, participates in special general audience shows.

Since 1933 more than a million viewers annually have seen the "House of Magic." It has appeared in all of the 48 states and in almost every major Asiatic, South and Central American country. In 1955 alone, approximately a half-million students saw the show "live"; some 850,000 adults saw it in general audience presentations, and an added 5,800,000 persons saw the show on television.

It requires anywhere from three to four years for the "House of Magic" to complete its coast-to-coast and border-to-border itinerary and bookings are generally scheduled at least a year in advance. The show is already committed for most of the 1957-58 season and there are more than three thousand additional requests still unfilled.

This year the three units making school appearances are visiting parts of the Midwest, the Allegheny area, and one section of the Rocky Mountains. Unit X just recently returned from appearances in Japan and Mexico and last year visited India and Pakistan.

Admittedly, there are limitations to a show of this kind. There is always the time element. The amount of material and techniques which can be discussed in a 45-minute assembly period is limited. Too, the equipment must have some semblance of portability in order to be moved from school to school, sometimes three times a day. Yet, the advantages so greatly overshadow the disadvantages that the undertaking must be considered to be one of the most effective motivational media in use. The "live" factor creates attention which no film could ever match, and the presence of young lecturers creates an association which the student audience cannot fail to grasp.

Let's Look At AV Research

By ALICE H. HAYDEN

AUDIO-VISUAL RESEARCH, like that in other fields, needs to be reviewed from time to time in light of changing circumstances. As new developments and research are reported in other areas such as psychology, curriculum, and communications, implications for audio-visual education should be determined and evaluated.

We must also anticipate future needs and collect data for solving problems such as those growing out of increasing school populations and new media of communication. Furthermore, it is important to work towards the wider application of research findings to such areas as the planning and construction of school buildings, curriculum planning, and teacher education.

Our research needs are frequently related and similar to those in other fields. Goodwin Watson, writing on research needs in educational psychology, illustrates this point:

"In an attempt to forecast the areas in which important changes may be expected during the next few decades," he writes, "four guidelines may be helpful. One is to look for developments in general psychological theory which have not yet had their major impact upon educational psychology; a second is to recognize the probable pressures from our society upon educators and hence upon educational psychologists; a third is to apply the familiar 'pendulum' or 'dialectic' formula which anticipates counter-reactions to changes which have swung too far in one direction; and a fourth is to identify territory for further research opened up by recent progress in techniques.

"Using the first (and clearest) guideline, we may recognize that many fruitful ideas in psychology have not yet been worked over to bring out their implications for students of education. We know a good bit about different cultures, subcultures, and social classes, and the way in which children, teachers, educational institutions, and social values vary from one context to another, but not much of this material has yet appeared in textbooks in educational psychology. The numerous studies on effects of 'mass media' of communication have not yet been assimilated into discussions of school learning." (*Review of Educational Research*, June 1956, pages 244-45.)

Mountains of Knowledge

Another type of problem with which we must come face to face is that arising out of the fantastic increase in human knowledge. That the record of this growth is no longer confined to books has been pointed out by James D. Finn in *Audio-Visual Communication Review* in an article entitled, "A Look at the Future of AV Communication." (Fall 1955.)

"Each year," Mr. Finn writes, "our films, filmstrips, recordings, charts, and kinescopes increase. We are already beginning to meet, on a smaller scale, the problem faced by book libraries on an extensive scale. That problem, stated generally, is, that when such an extensive record of knowledge exists, how can we locate within this record an item of information we desire. If the existing collection of audio-visual materials is to serve us—if we are to get the right material to the right place at the right time, as so many of us try to do—we must begin now to do something about classification, cataloging, and location."

How much of our practice is based on assumption, and how much on evidence? This question is basic if we wish to determine the beginning point for evaluation of research in audio-visual education. Frank admission and recognition of areas where information is lacking or fragmentary is an indication of maturity, not weakness.

The dearth of recent research on the effectiveness of pictorial illustrations and graphic materials has been noted by William H. Allen in *Review of Educational Research* (April 1956). In the same article he points out the need for research on the characteristics of the learning environment as it pertains to the use of AV materials.

In national and state meetings where research has been discussed, attention has been repeatedly drawn to the AV field as it relates to learning and instruction in schools. The importance of the psychology of the AV media has been recognized. In 1948 Brandt wrote in *Film and Education* (Philosophical Library) that the effectiveness of the motion picture could only be understood after a careful analysis of human behavior.

And while knowledge of the human mechanism and human behavior is vast, there are still many unanswered questions concerning the physical, physiological, and psychological conditions underlying human behavior which need to be explored further if we are to understand the "why" and the "how" which will assure effectiveness of audio-visual materials in the classroom.

What Type of Effort?

An analysis of research needs in audio-visual education makes it clear that some of the problems may be isolated and studied by individuals while others require concerted effort. Problems such as those suggested by Finn on the organization, classification, and communication of information on instructional materials will be resolved only as the result of group effort.

There are many other areas where

duplication of effort might be avoided if common needs were ascertained. Better communication between state and national research committees would serve these ends. Information on needed research as well as completed research should be made general. The responsibility for planning, promoting and facilitating research activities could, to a certain extent, be centralized. A central source, for instance, might provide constructive criticism for those wanting help in research design.

Research in building needs and setting up and administering cooperative AV programs are good examples of cooperative research projects undertaken under DAVI leadership. Here, too, attempts are being made to summarize the implications of research in the AV field for classroom teachers. *What Research Says to the Teacher About Audio-Visual Education,* written by Paul Wendt, chairman of the DAVI Research Committee, is tentatively scheduled for June publication. (In the pamphlet series sponsored by the NEA Department of Classroom Teachers and the American Educational Research Association.)

Some types of work require cooperative financial support more than cooperative research effort. In some of these situations funds are given to national coordinating agencies which in turn assign them to local units for carrying on research. The final report in an arrangement of this type will incorporate the findings of all units. Sometimes funds for research on one overall theme will be portioned out to 20 or more groups in the field.

While cooperative effort is essential to some aspects of the job ahead, the importance of the contribution of the individual teacher or AV coordinator cannot be overlooked. These are the people in the front line and in a position to observe the limitations and effectiveness of different types of presentation. These are the people who make learning and instruction in the classroom either effective or of little value, and who, in the last analysis determine the reputation of audio-visual education. Out of their observations come many of the problems for research, and from their careful study and experimentation come some of the answers to common problems.

Following is a list of suggested ways in which individuals can contribute to improved research in the audio-visual field.

1 Study the implications of research findings for the improvement of your particular job. Apply those pertinent to your work.

2 Analyze your own needs and do what you can about them individually. Report findings which might be useful to others.

3 Consider how group effort can help you. Voice your opinions and needs to your state and national organizations.

4 Participate in group efforts to plan, organize, conduct and evaluate research.

5 Prepare yourself to understand and conduct research. Valid research findings are the outgrowth of studies carefully planned and conducted.

6 Stimulate interest in AV research.

7 Be professional and assume your share of responsibility in the field. Recognize that each person has a special contribution to make to his field in accordance with his individual preparation, position, interest, facilities, and ability.

Summer School

Following are summer school courses and workshops in audio-visual education which reached us too late for inclusion in the April issue of AVI.

CALIFORNIA

San Jose State College
(June 24-August 2)

Planning and Producing Curriculum Materials for the School Program—*Cochern*

Audio-Visual Equipment Operation—*Clemens, Cochern, Hailer, Thompson*

Audio-Visual Curriculum Materials and Techniques — *Clemens, Hailer, Moody*

Workshop in Instructional TV—*Lewis, Martin*

Conference on Instructional TV—*Lewis, Martin*

Seminar in Curriculum Materials—*Clemens*

Motion Picture Appreciation—*Gillis*

Radio & TV for Teachers—*Mitchell*

(August 5-30)

Planning and Producing Curriculum Materials for the School Program —*Eboch, Hofstrand*

Audio-Visual Curriculum Materials and Techniques—*Eboch, Hofstrand*

University of California at Los Angeles
(June 24-August 16)

Kindergarten-Primary Education (includes audio-visual techniques)—*Sherer*

Audio-Visual Education, Sections I, II, III, IV—*McClusky, Mehra*

Audio-Visual Education (for candidates for credentials in trade and industrial education)—*Dobson*

Problems in Audio-Visual Education—*McClusky*

Audio-Visual Education, Advanced Course—*Mehra*

Audio-Visual Education, Seminar—*McClusky*

FLORIDA

University of Miami, Coral Gables
(July 26-August 13)

Workshop in Motion Picture Production —*Staff.* (Workshop I for those with no practical experience in professional film production.)

(August 14-31)

Workshop in Motion Picture Production—*Staff.* (Workshop II for those with sufficient experience to define particular problems for solution or areas of interest for study.)

TEXAS

East Texas State Teachers College
(First Session, June 3-July 12)
(Second Session, July 16-Aug. 23)

Audio-Visual Aids to Instruction (graduate and seniors)—*Murphy*

Utilization of Audio-Visual Materials (graduate)—*Murphy*

Administration of Audio-Visual Program (graduate)—*Atha*

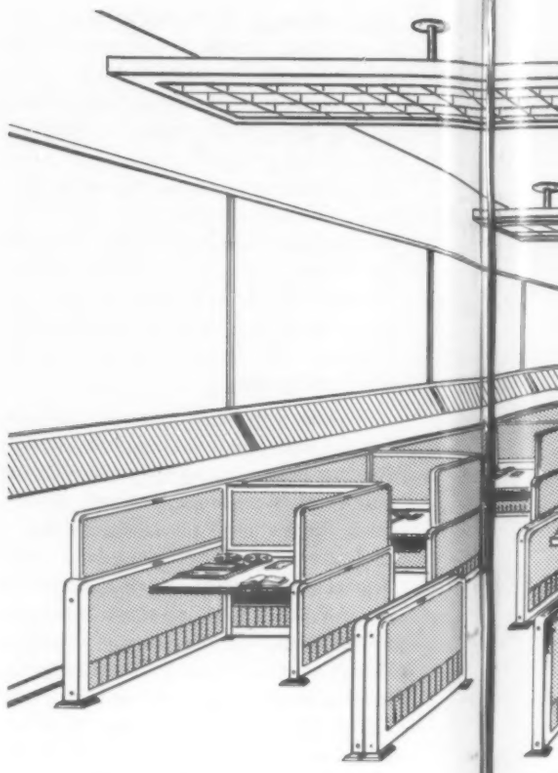
Audio-Visual Aids to Instruction (graduate)—*Atha, Brown*

Preparation of Audio-Visual Materials —*Brown*

Thesis—*Atha*

The Language Laboratory

By HENRI R. CARNAL



THE EXPANSION of American influence in world affairs has resulted in heavy demands for language courses in the nation's educational institutions. This fact plus normally increasing enrollments and the general teacher shortage have made audio and visual aids a vital need in language teaching.

Following years of research, Educational Laboratories of Washington, D. C. have developed a two-channel recorder of high fidelity which may be the solution to the current problem. It is the core of Educational Laboratories' concept of the "language laboratory" as the main aid to the instructor.

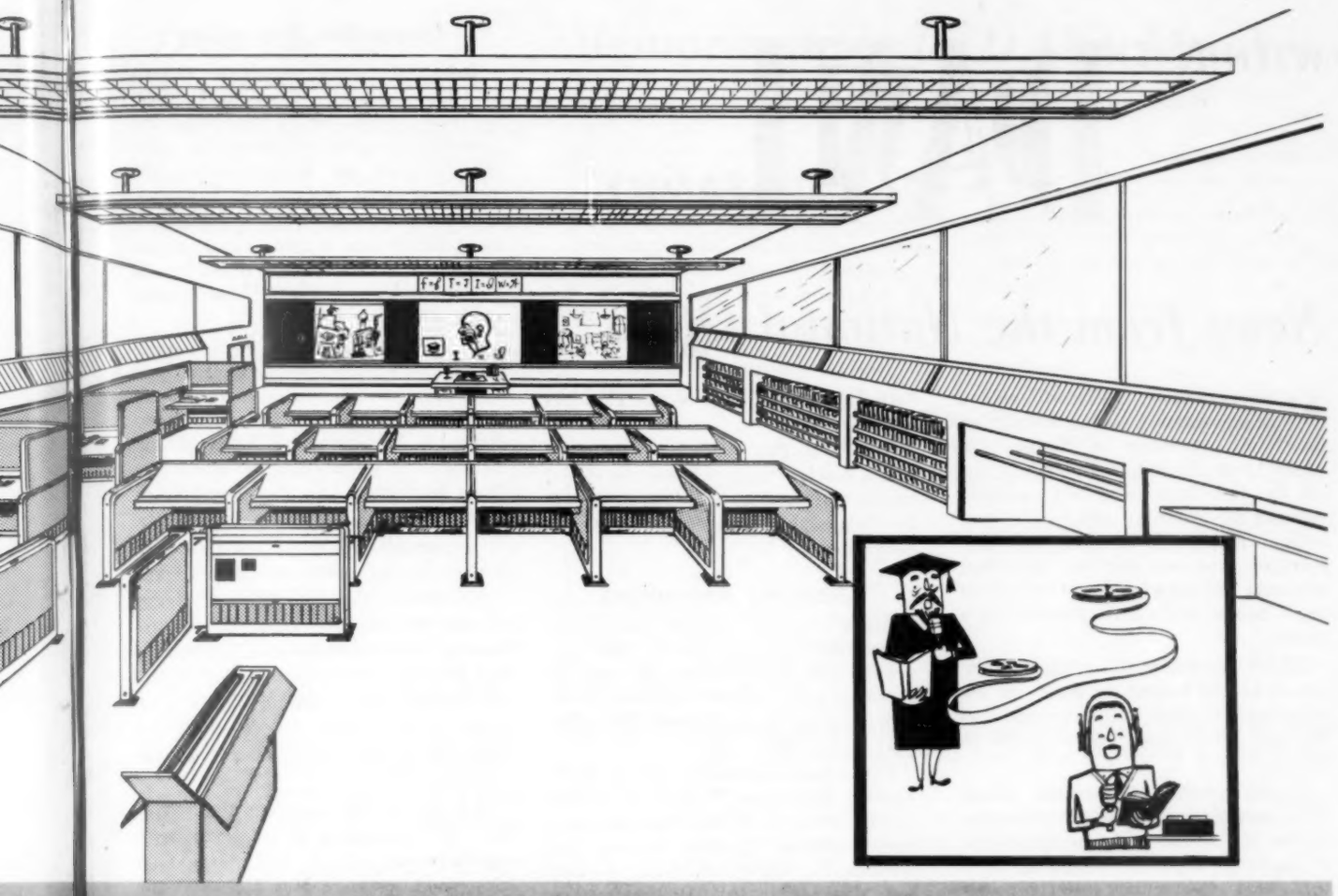
The dual channel tape recorder was first applied to the teaching of languages by Leon E. Dostert, director of the Georgetown University Institute of Languages and Linguistics in Washington. The principle behind it is simple. The tape is divided into two channels by the use of twin magnetic recording heads. With the dual channel system, the instructor's voice can be recorded and heard on one channel. The same operation can be performed by the student on the second channel. Through the process of connecting the first earphone of the headset to one channel, and the second to the other the student can listen at will to both channels alternately or simultaneously.

The instructor can record his exercises on one channel, and the student his emulation on the second. Through a process of comparison and repetition the student in time achieves by ear a perfect pronunication of the instructor's sentences. This is the basic part of the method.

To it are added several other components of the "laboratory" concept, one of which is a filmstrip synchronized with the tape. The filmstrip depicts on the screen the object mentioned on the tape. By use of this audio-visual combination the elimination of one thought process is achieved — the student no longer translates the word into the equivalent in his own language but associates it mentally with the object itself. It is believed also that memory retention is thus greatly increased.

Using this same principle, Hugo Mueller, also of the Georgetown Institute, developed a series of wall

Below: The present tense of "have" and "be" as well as different forms of the grammatical article are developed in the first of Dr. Mueller's wall charts. For instance, "eine Karte" and "ein Paket" demonstrate gender of modifying article.



Above: Artist's conception of a complete language laboratory. At left are soundproof booths with recording equipment; in center, walls have been folded down to make regular desks. Note visuals on chalkboard and chart showing vowel formation in larynx. Compactness of equipment when packed is shown in foreground; shelves are for taped course materials and books.

charts which will soon be on the market. Their purpose is two-fold: to give the student a practical vocabulary, and to teach him the grammar of the language in less arid manner.

There have been charts on the market before, but the vocabulary they evoked rendered them impractical for modern life. They represented either pastoral or what might be called the "classroom variety" scene. The former would prove valuable only if one intended to farm in a foreign country. The majority of people who travel overseas however go for study, business, or pleasure, and the selection of words from such pictures are relatively useless.

The "classroom variety" of wall chart depicted old-fashioned inkwells, pens, pencils, desks, books—in a word, all the items usually on hand in a classroom, plus some that have completely disappeared. If the pictured items are physically present in a classroom where languages are taught, why should one resort to their pictorial representation?

The charts developed by Dr. Mueller have a great advantage in that they create a graphic representation of the scenes which will confront the future traveller — hotels, stations, banks, town squares, libraries, stores, etc. Thus the vocabulary they develop will be of definite value.

Through their second function the charts clarify grammar principles progressively by presenting the student with examples before he is confronted with the rule. The process of learning the mechanics of a rule before the rule itself makes it more understandable and its retention easier.

Dr. Mueller's 12 charts will be marketed in a size 3 x 4 feet, in color, and mounted so that they can be permanently placed above classroom blackboards.

Practically every school in the country suffers from an acute shortage of space. It is, in general, difficult for them to sacrifice an entire room for a language laboratory. The best solution found by Educational Laboratories is a convertible semi-soundproof booth, built so that it can be used both for its original purpose, as well as for an ordinary desk.

The front wall of the booth can be folded forward for audio-visual work, kept upright for soundproof value, and folded back over to protect the dual-channel recorder and to create the desk.

A language laboratory thus conceived can be operated at low cost with a minimum of supervision.

WITHIN THE DAVI FAMILY

News from the National Office

AS IS CUSTOMARY, DAVI will hold a one-day meeting on the first day of the NEA convention in Philadelphia (July 1) at the Bellevue-Stratford Hotel. The Board convenes for its summer meeting the Saturday and Sunday preceding. Floyde E. Brooker, executive secretary, requests that any president of a state affiliate who cannot be present begin now to make arrangements for a proxy.

NEA's convention this summer promises to be the largest in history as the organization celebrates its centennial at the site of its founding June 30 to July 5.

Among prominent speakers scheduled are Bruce Catton, well-known author of Civil War history and editor of *American Heritage;* Edgar B. Wesley, NEA Centennial historian; Sir Ronald Gould, president, World Confederation of Organizations of the Teaching Profession (tentative); Martha Shull, NEA president, and William G. Carr, executive secretary.

NEA officers have invited friends from trade and professional associations, labor organizations, and institutions of higher education to a special convocation July 3. James B. Conant, former U. S. Ambassador to West Germany; Waurine Walker, past-president of NEA; and Norman Cousins, editor of *Saturday Review,* will give addresses. Theme of the convocation as well as the year-long Centennial celebration is "An Educated People Moves Freedom Forward."

The U. S. Post Office has announced that a special stamp to honor the school teachers of America will first go on sale in Philadelphia on opening day of the convention.

Chairmen Announced

Eight national project committees whose terms expired with the 1957 convention will be continued for at least one more year with the following chairmen appointed by Robert deKieffer, DAVI president:

Radio and Recordings, Ralph Hall; Teacher Education, William R. Fulton, and Frederick A. White, assistant chairman; Archives, Abraham Krasker, and William F. Kruse, archivist; County and Cooperative AV Programs, Lee Campion; Evaluation of Secondary Schools, F. Edgar Lane and Joseph Murphy, co-chairmen; Professional Education, L. C. Larson, and Kenneth Norberg, assistant chairman; School Service Corps, Fred Winston; and Research, Wesley Meierhenry and John Moldstad, assistant chairman.

A new committee has been added in a much needed area—AV Budgeting and Finance—with Earl F. Strohbehn as chairman. Anna L. Hyer of the national office requests that DAVI members who wish to participate in any committee, or who knows someone else wishing to, notify her.

U. S. Postal Stamp Honors Teachers of America

Convention Evaluation

Ernest Tiemann, chairman, reports that the Convention Planning Committee took action immediately after the convention to send out evaluation questionnaires to the approximately 500 registrants who paid the full $5 fee.

Returns from the questionnaires will be collated into a final report to be submitted to the DAVI Board at its summer meeting and to the membership at the 1958 convention.

Sharing in the work of mailing questionnaires, writing follow-up letters, and collating information are committee members Irene Cypher, Wesley Meierhenry, A. K. Trenholme, Robert LeAnderson; and assistants to the committee, Max Bildersee, Lee Campion, Ralph Hall, Lewis Saks, and Sarah Alexander.

Appointed ad hoc by the Executive Committee on recommendation of the DAVI Board, the Convention Planning Committee was also charged with reviewing past conventions on the basis of the 1957 evaluation, and making recommendations for planning future conventions (including the feasibility of joint sponsorship with other organizations).

As part of the overall evaluation of the 1957 convention, an exhibitor's questionnaire was drafted. Serving on the committee were May Lipton of the National Polio Foundation; Robert Kreiman, Bell and Howell; and L. G. McDougle, Association of American Railroads.

AV Texts Sent Abroad

Through the efforts of Albert Goldberg of Wayne State University, Anna L. Hyer of the national staff, and Jack Evans of the U. S. Information Service, a number of out-of-date audio-visual texts will be distributed abroad as a gift from Wayne State University.

Theodore Manheim, education librarian at Wayne State University, also contributed to the project.

The books being shipped to locations described by Miss Hyer as "countries where AV interest is high but financial support limited" are: *Audio-Visual Methods in Teaching,* Dale, 88 copies; *The Audio-Visual Way,* Florida Department of Education, 7; *Preparation and Use of Audio-Visual Aids,* Haas, 9; *Focus on Learning,* Hoban, 8; *Movies That Teach,* Hoban, 8; *Teaching Through Radio,* Levenson, 4; *Audio-Visual Aids to Instruction,* McKown, 5; *Building an Audio-Visual Program,* Schreiber, 4.

From the States

THE Audio-Visual Department of the Georgia Education Association elected the following officers at their annual convention in March: G. E. Oliver, president (re-elected); Miss Norma Oliver, vice-president; Mrs. Pauline D. Smith, secretary; and Harold Turpin, treasurer.

Florida President

Miss Frances Hatfield, Fort Lauderdale, is the new president of the Florida Audio-Visual Association.

AV Institute

An audio-visual institute was sponsored March 8 at the Palmer School in Franklin, Massachusetts, by the Eastern Massachusetts Department of Audio-Visual Instruction and the Massachusetts Department of Education.

Harold McNaney, district manager for Encyclopaedia Britannica Films, addressed the general session on the topic, "How An Educational Film is Produced."

The remainder of the day was given to workshops with the following participants as session leaders: feltboards, Don Curtis, University of Massachusetts; opaque projectors, Paul C. Cleaves, Weymouth School Department; tape recorders, Christie Hayden, Braintree; slides, William Winston, Newton; filmstrips, Paul Gallagher, Marlborough; sound films, Roger P. Jacques, assistant, Office of Audio-Visual Service, Massachusetts State Department of Education.

Eleven Massachusetts dealers made up the exhibitor's list.

Leadership Conference

An audio-visual leadership conference patterned on Lake Okoboji is tentatively planned for May 3-4 in Austin, Texas, according to Ernest Tiemann, executive secretary of TEXAVED.

All full-time AV directors and supervisors in the state and all persons responsible for the administration or supervision of audio-visual programs in school systems or colleges and universities are eligible to attend.

Two areas will be stressed: the role of the AV director in curriculum improvement; and ways and means of involving the user of audio-visual services in the development of the audio-visual program. Alexander Frazier, director of curriculum in the Houston Public Schools, has been asked to speak on the first topic and to serve as consultant in that area.

Memorandum to DAVI Members

FROM: DAVI NOMINATING COMMITTEE, PAUL W. F. WITT, CHAIRMAN

IN ACCORDANCE with the provision in the DAVI Constitution that "the nominating committee shall solicit from DAVI members and affiliated organizations suggestions and recommendations regarding nominations" all members of DAVI are invited to recommend to the Nominating Committee the names of DAVI members they wish to have the Nominating Committee consider in making nominations. Recommendations should be made on the form below.

All recommendations must be postmarked not later than May 31, 1957 in order for them to be considered by the Committee.

The Nominating Committee appreciates the interest and assistance of DAVI members.

RECOMMENDATION FORM

FROM: Name _____

Position _____

Address _____

MAIL TO: Paul W. F. Witt, Chairman
DAVI Nominating Committee
525 West 120th Street
New York 27, New York

RE: Recommendations regarding nominations for DAVI Officers for 1958-1959. (All recommendations must be post marked not later than May 31, 1957.)

The names listed below are recommended for the consideration of the Nominating Committee in nominating persons for the offices indicated:

For President _____

For President-elect _____

For Vice-President _____

For Delegates-at-Large to the Board of Directors _____

_____

_____

These are (Check one):

_____ My personal recommendations.

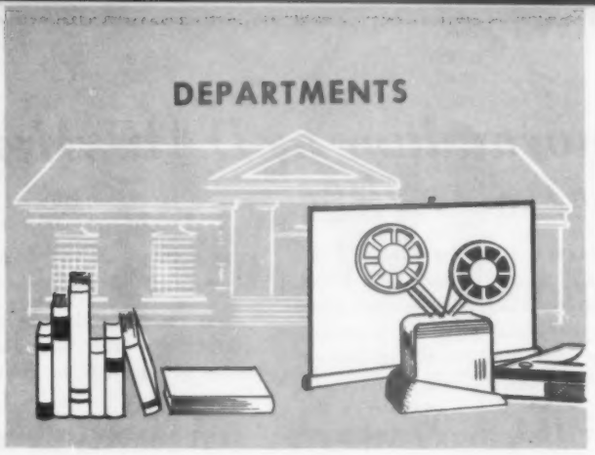
_____ The recommendations of _____, an official affiliate of DAVI.

State your position in this organization:

_____.

COMMENTS:

DATE: _____ SIGNATURE: _____



NEWS AND VIEWS

OF PEOPLE AND PLACES

LEONARD Y. TRIPP, chairman of the department of education at Sioux Falls College, South Dakota, reports that en route home from the DAVI convention he ran into the following example of audio-visual practice. As the train entered Akron, some 60 first graders came aboard for a ride to the next stop. Each child proudly and self-consciously presented his ticket to the conductor. Upon inquiry, Mr. Tripp learned that he was witness to a routine trip activity of an Akron elementary school, and that for most of the pupils it was the first train experience.

The many friends of LAURENCE TIPTON regret his death at the age of 44 on Sunday January 20 at his home in Selma, Alabama. Tip, as he was affectionately known, had a rich career in visual education. As an officer during World War II, he developed many of the theatrical shorts used to drive home the necessity for more production and rationing. Later he was responsible for the development of the *News Magazine of the Screen*. Literally millions of school children throughout the United States have viewed this educational newsreel, developed and distributed by Laurence Tipton.

HAROLD W. BENDA, head of the education department at West Chester State Teachers College, Pennsylvania, is co-author of a textbook, *Public Education in America*, published last May and since adopted by many colleges and universities. The text has been hailed by reviewers as "fine for freshmen," "highly readable," and an "excellent introduction to American Education."

SAFIA KHALIL MOHAMED, deputy director of school broadcasting for Cairo, Egypt, visited the national office late in March. Miss Khalil Mohamed was concluding a tour of visits to audio-visual centers and ETV installations in California, New York, and Colorado.

The audio-visual center at FLORIDA STATE UNIVERSITY has more than 300 enrolled in the basic AV course this semester. Four of the six sections are on-campus; two by extension.

Florida Workshop

Eighty-five persons attended an invitational workshop sponsored by the library school and audio-visual center at Florida State University in February and proclaimed it the most worthwhile ever held in the state. The theme: "Producing Projected Materials for Science at the Local Level."

Among the guests were science teachers, materials specialists, dealers, and staff members in curriculum and finance at the state level.

The Ozalid Corporation was represented by Art Smith and Allan Finstad; Polaroid Corporation by James Phillips; and Beseler Company by Russ Yankie.

Work groups and assemblies were directed by Louis Shores, Otis McBride, Myles Ritchie, Harold Moreland, James Martin, William Quinly, and Mary Alice Hunt, all of the University faculty, and Mr. Finstad.

The success of the workshop is probably best indicated by several requests for a repeat performance in other parts of the state. The faculty and industrial representatives feel that stress on local production is the vital point in developing utilization.

Missouri Meeting

A conference on improving instruction through improved audio-visual facilities was held April 12 in Jefferson City, Missouri, for superintendents, school board members, architects, and AV directors.

Speakers were Robert deKieffer, DAVI president; Zephyrin Marsh, Minneapolis - Honeywell Regulator Company; and Adrian TerLouw, Eastman Kodak. Afternoon sessions featured short visualized presentations showing how some Missouri schools are meeting the building facilities problem. Hubert C. Wheeler, commissioner of education for Missouri, welcomed the conferees.

Earmarked for AV

Proceeds from a luncheon at the Waldorf Astoria April 5 were earmarked for the establishment of an audio-visual institute at the Albert Einstein College of Medicine at Yeshiva University in New York City. The occasion was the distribution of awards by the women's division of the college. Recipients were Susan Strasberg, for her performance in *The Diary of Anne Frank*, Pearl Buck, and others.

TV Theme at Oklahoma U

"The Place of Television in Audio-Visual Education" will be the theme of the 18th annual audio-visual conference at the University of Oklahoma June 28. The program is being planned in cooperation with John Dunn, director of the Oklahoma Educational Television Authority. Bruce McIntyre, of the Carlsbad (California) public schools will bring his closed-circuit television camera for demonstration purposes.

Congressional Mention

Audio-visual techniques, Florida audio-visual educators, and the DAVI convention were the subject of favorable remarks inserted in the *Congressional Record* March 11 by Representative Donald R. Matthews (D-Fla.).

Representative Matthews stated in part: "I want to congratulate the fine people in the state of Florida who are working on this program of visual aids. And here in Washington this past week earnest educators from all over the country have been talking about this glorious possibility, as I see it, in the field of education.

"Techniques in teaching, Mr. Speaker, in my opinion, have not received the research that they need. I hope that our great educational institutions will promote in every way possible more intensive research in the use of audio-visual aids. I believe it is the one bright aspect in an educational problem of instruction that is dark, indeed. It is a prospect that should mean an excellent education for our youth and a better salary for the dedicated men and women who teach them. This new venture should not and will not replace the classroom teacher. It can, however, point the way for the use of less teachers and for more adequate salaries for the tragically underpaid teachers of America."

President Honors NEA Birthday

PRESIDENT EISENHOWER was among 1400 guests celebrating NEA's centennial birthday at the Sheraton Park Hotel in Washington, D. C., April 4. The Washington party was one of 2500 honoring the occasion throughout the United States.

The President delivered a short address in which he voiced his support of a school construction program, referred frequently to Lincolnian attitudes toward education, and directly related schooling to national defense. When Lincoln became president, Mr. Eisenhower told his listeners, the first College Land Grant Bill was passed after having been introduced into Congress several years before.

"Lincoln signed this bill," said the President, "at a critical moment in the Nation's history—at a time when hopes for an early end of the War Between the States were broken by the costly and indecisive battles of the Peninsular campaign. It is significant that at the moment when Lincoln's military hopes were at their lowest ebb, he signed a bill providing for the rapid increase in our educational resources.

"The two events can be closely related. The strength of our arms is always related to the strength of our minds. Our schools are strong points in our national defense. Our schools are more important than our Nike batteries, more necessary than our radar warning nets, and more powerful even than the energy of the atom . . ."

Turning to the school building question, the President told fellow diners that each generation must build better schools for its children.

"Especially in today's complex and challenging world," he said, "we need stronger and bigger schools in which to train our children to accept their magnificent opportunities and grave responsibilities — opportunities for life even richer than ours, responsibilities for the defense of their homeland and strengthening the free world . . ."

Mr. Eisenhower cited three setbacks to the school building program during this generation — the depression, World War II, and the Korean crisis.

Because our educational plant is inadequate to cope with present and future enrollments, it is the President's firm belief that there should be Federal help "to provide stimulus to correct an emergency situation."

"That help," the president added, "should not imply a permanent acceptance of responsibility which belongs not to Washington, but to the local governments and to the local communities and to the people themselves."

"Federal help in building schools," the President assured his listeners, "will not mean Federal control. After these schools are built, after the mortar is dry, the Federal mission will be completed . . ."

The Howard University choir gave the premier rendition of "Song of Democracy," the official NEA Centennial song by Howard Hanson.

Sponsors of the Washington party were the National Education Association and the District of Columbia Education Association.

The President of the United States lights a birthday candle. At his right is Martha Shull, NEA president.

Materials and Equipment

IN the November, 1956 issue of AUDIO-VISUAL INSTRUCTION the reader was invited to submit his suggestions as to films, filmstrips, recordings, and other materials of instruction that should be produced and which at present are commercially unavailable. Your editor received five letters; three congratulating him on raising the question and encouraging him to continue such a column, and two from producers pointing out that they had films available which they felt adequately covered the topics and film ideas mentioned as possible productions.

The perplexing fact is that no suggestion was received that could be interpreted as "There ought to be a . . . about . . . !" Can it be possible that we have climbed all the mountains that need to be crossed? Is our curriculum so static that production has met or surpassed demand? This I cannot believe to be true. There are undoubtedly hundreds of films that are needed to make subjects better understood that have not been produced or even planned. Teachers, supervisors, and audio-visual directors must have large files of unfulfilled goals that they have been unable to achieve simply because the proper tools have not as yet been made available to do the job.

If the average readers of this magazine are as busy as most audio-visual people I know they probably feel that they haven't the time to pass on their suggestions. Possibly the teacher-reader feels that his opinion is not significant and that his suggestion would not merit consideration. Such assumptions are false. Producers are anxious to have you express your ideas on what is needed. Let me hear your ideas on this question.—R. H. BURGERT, 4100 NORMAL ST., SAN DIEGO, CALIF.

FILMSTRIPS OF MERIT

How Shall We Live Series, Jam Handy Co., 2821 E. Grand Ave., Detroit 11. A series of five filmstrips in color with integrated record and manual. Using cartoon techniques the filmstrips present the following topics: *Leading and Following, Feeling About Others, Choosing, Taking Advice,* and *The Way We Look at Things.* The concepts presented are appropriate for both young and older teenager.

Stories of Music Series, (Jam Handy). Six filmstrips in color with integrated records introducing to the viewer the music and plot of: *Sleeping Beauty, William Tell, Midsummer Night's Dream, Swan Lake, The Bartered Bride,* and *Scheherazade.* Each 33⅓ microgroove recording reviews the story and gives selected musical compositions on one side. The second side provides a complete and uninterrupted performance of the composition. Illustrations are pleasing, and filmstrips well executed and recorded.

Your School Publications (Jam Handy). A series of six filmstrips in color designed for use at the secondary level. Journalism classes and teachers in charge of annuals, yearbooks, and similar publications will find this series full of common-sense ideas presented in stimulating and often humorous manner. Titles are *Organizing the Staff, Finding Feature Material, Covering the News, Editing the Copy, Planning the Layout,* and *Yearbook Planning and Production.*

Parliamentary Procedure in Action I, II, and III by Educational Filmstrips, 1409 19th St., Huntsville, Texas. Although this series in color is designed for teenagers, both younger students and adults will find the ideas interesting and valuable. Part I explains order of business; Part II covers making, seconding, discussing, and acting on a motion. Part III gives the rules for tabling, suspending, repealing or amending a motion. Nomination procedures are reviewed.

How the Indians Lived Series (Jam Handy). Each colored filmstrip reviews the food, shelter, agriculture, hunting activities, sports, and crafts of the Iroquois, Dakota, Hopi, Navajo, and Salish tribes. Each strip is devoted to a single group. Well-designed and colorfully produced. Suitable for intermediate grades.

The Southwest States Series, Eye Gate House, Inc., 2716 41st Ave., Long Island City, N. Y. Series of nine filmstrips covering completely the six states of the Southwest with excellent up-to-date photos. Suitable for audience ranging from fourth-graders through adults. Titles are: *Geographic Background; Ghost Towns and Trails of the Past; Irrigation; Agriculture of the Southwest; Other Industries of the Southwest; California, the Golden State; Cities of the Southwest; Wonderland of the Southwest;* and *Attractions for Visitors.*

Attention Math Teachers

The Spin-a-test Company (P. O. Box 241, Hermosa Beach, Calif.) has developed an ingenious instrument for classroom instruction. Teachers of math, science and other subjects employing the use of graphic arts will find that the Spin-a-test blackboard spinner will permit them to draw symmetrical circles of varying diameters, accurately plot radial lines and separate circles into fractional parts.

The device consists of a rotating pointer affixed to the blackboard by means of a 3-inch vacuum cup. An adjustable tension regulator and counterbalanced hub makes it possible for the teacher to spin the pointer freely. This feature gives the device a "wheel of chance" element which can be adapted to a variety of drills and review games. Suggestions accompany the device for applying the game technique to social studies, music, language exercises, reading and phonic lessons, arithmetic reviews, and science topics. In the hands of a resourceful teacher the Spin-a-test Blackboard Spinner can find unlimited opportunity to make drills fun and profitable. Price $2.98.

Films to Meet Varied Needs

For the Art Teacher

Paper in the Round, Young America Films, 18 E. 41st St., New York 17. This 10-minute film in color demonstrates the basic operations and techniques employed in paper sculpture. Students at every level from fourth grade through junior college will find the ideas challenging and the models fascinating. Teachers will want to try the ideas.

Monterey Fishing Boat is a 590-foot colored film produced by Kistrel Productions, Inc., 7962 Melrose Ave., Los Angeles (46). Features the West Coast artist, Arthur Beaumont, sketching and developing his watercolor painting of a Monterey fishing boat. Artists will appreciate the detailed step-by-step development of a fine painting. Stop-motion photo techniques emphasize the major stages that mark the artist's work. Appropriate commentary and musical background.

Indian Artists of the Southwest, a Cine 937 production distributed by Paul Cox, 5620 Hollywood Blvd., Los Angeles. 800 feet, color. Presents the art of the Southwest Indians from prehistoric times to the present. Indian art forms found originally in early pictographs, kiva, and sand paintings find their contemporary expression in the work of modern painters associated with the Indian Art School at Santa Fe, New Mexico. Outstanding are the works of Herrera of the University of New Mexico, Montaya, Martinez, and Chapman. Authentic native music serves as suitable background for the commentator. Advanced art students and adults will find the film of high interest.

"Jewelry and Silversmithing," produced by Young America Films is a series of six filmstrips useful for the artist-craftsman. It is beautifully organized and emphasizes modern design in jewelry making. Excellent closeups demonstrate the tools and materials used, techniques employed, variety of media, and step-by-step method by which beautiful objects come into being. Titles are: *Design in Jewelry, Tools and Techniques, Soldering Techniques, Jewelry Finishing, Sandcasting and Holloware*, and *Enameling*. Students from tenth grade and up will use these new filmstrips.

Art students on every level will be stimulated by exploring an entirely different medium in *Make a Movie Without A Camera*. Here is an art project which will never be forgotten.

The six-minute color film sets forth clear and complete instructions on how to paint and draw upon exposed film or leader. The height of anticipation is reached when the completed project is ready to run through the projector for the premier showing! The unexpected and highly animated abstract patterns take on a new appearance opening the way for further unlimited experimentation. Produced by Patrician Films especially for Bailey Films, Inc., 6509 DeLongpre Ave., Hollywood 28. Six minutes, color and sound. $60 per print.

Teachers of Social Studies Will Like—

California Gold, an Ernest Kleneberg Film production, 3442 Verdugo Vista Terrace, Los Angeles 65. Traces the events that led up to and followed the discovery of gold in the West. Careful documentation by maps, early diaries, sketches, posters, and other historic records gives the viewer an opportunity to relive this phase of America's growth. The producer has skillfully blended still shots with live photography to produce a film of educational worth. Of interest to students from grades five through college.

Age of Discovery—English, French and Dutch Exploration, Coronet Films, Coronet Bldg., Chicago. Teachers who previewed this 400-foot colored film rated it high as an introduction to the men and expeditions seeking a water route to Asia. The voyages of Cabot, Drake, and Raleigh are reviewed to emphasize these concepts.

Paul Revere's Ride, a Johnson-Hunt production, 6309 DeLongpre Ave., Hollywood 28. A 400-foot pencil sketch of the famous ride of Revere and Dawes by the artist, Bernard Garbutt. As the artist sketches the various characters in this tale he unfolds many intimate details about them and other revolutionary leaders. Younger students of American History will find this film engaging.

The Oregon Trail by Encyclopaedia Britannica Films, 5625 Hollywood Blvd., Hollywood 28. Depicts in the course of 1100 feet the adventures and hardships experienced by a pioneer family that pulls up stakes and heads for Oregon. Elementary pupils will respond eagerly to the strong characterizations of family members depicted. Life on the trail has the ring of authenticity. A beautiful film that will make a lasting impression on the growing child.

U. S. Expansion: The Oregon Country by Coronet Films. A 550-foot film that the junior and senior high-school teacher will find exceptionally valuable. Like *The Oregon Trail* it recounts the experiences of a midwest family that leaves for the Oregon country. Points up historical beginnings of the Oregon territory. The early claims of the great powers, the highlights of the Lewis and Clark expedition, and the influence of the fur traders and missionaries emphasize the forces that were present in this region. The film is well planned and has received expert editing.

Iron Making, a Merton Park production distributed by International Film Bureau, 57 E. Jackson Blvd., Chicago 4. Reviews the various operations employed to change iron ore into gleaming metal. A detailed explanation of the design and operation of a modern blast furnace, together with a splendid review of the chemistry of ore reduction, makes this 600-foot film a treasure house of educational information. Photography and sound are excellent. Animation clarifies the chemistry of ore reduction.

Adobe City, a Cine 937 production distributed by Paul Cox, 600 feet, color. Reviews location, early history, and modern life in Santa Fe. It features the blending of customs and architecture of modern life with Spanish-American influences. An interesting sequence covers the addition of a new room to an adobe house necessitated by the arrival of a new baby. A colorful and interesting film, full of contrasts, and some lighthearted fun. *(Turn to page 154)*

LOOKING AT *New Literature*

THE SCHOOL is a part of the community. It is only one of the agencies organized to provide equal opportunity for all to grow mentally and physically, and to develop to the maximum of their abilities. Only through cooperation and full use of the resources of all agencies can these potentialities be developed. Human resources in the community—individuals, business, and industry—also offer a rich field of knowledge, This bibliography of books, pamphlets, and periodical references has been prepared by Mrs. Roberta Bishop Freund, Librarian, Board of Education Library, Newark, New Jersey.

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Bronx Pupils on Field Trip View Manhattan Skyline

A Film for Every Occasion

(Continued from page 151)

West Country Journey, an 1100-foot production in color distributed by British Information Services, 448 S. Hill St., Los Angeles 13. A beautiful tour of some of the favorite vacation areas for the average Englishman. Pictured are the beach resorts, island farms, cities, villages, moors, and Devon coast. A visit to the Royal Navy Academy and some of the larger dockyards shows the life of native residents. Gives the flavor of those sections of England not so commonplace to the visitor.

A Look Inside Russia, produced and released by the University of Nebraska, Lincoln. An 800-foot color account of the tour of a group of American agricultural experts through Russia during the summer of 1956. Their tour took them from Moscow to nearby villages, and to Stalingrad and other cities to the south. During their inspection trip these travelers were able to visit, photograph, and question people who worked in the tractor factories and on the collective farms. They met the river boat pilots, experimental farm workers, and operators of machine equipment working in wheat fields, cornfields, vineyards, dairies and other state owned and operated institutions. The photos taken by members of the group have been combined into a documentary analysis of Russia in transition. Probably as accurate and unbiased as anything produced on this subject to date.

If Your Specialty Is Science You Will Want to See—

The Crustaceans—Lobsters, Barnacles, Shrimp, and Their Relatives, 550 feet, color. Science students and teachers will find that the camera techniques used and the brilliant color of the subjects make this film among the most attractive produced to date. Each specie and family is identified and behavior characteristics described. The commercial value of seafoods is stressed. Encyclopaedia Britannica Films, 5625 Hollywood Blvd., Hollywood 28.

Worms—the Annelida, 500 feet, color. Identifies the basic classes of Annelida—Herudenia, Olegachaeta, and Polychaeta. Habits of the many varieties are emphasized especially the marine specie. Organization, photograph, and color are superior. Appropriate for grade nine and up. EBF, Hollywood.

Animals at Work in Nature, 400 feet. B&W. A good background film to introduce science concepts from grades three through nine. Interesting and often unusual animals demonstrate how the various parts of the body are used to seek food, lay eggs, weave nests, cling to bark, and burrow into the ground. Excellent photography and organization makes this a fine production. EBF, Hollywood.

Animals—Ways They Move, 400 feet, B&W. Very young children will enjoy learning how land, air, and water animals move by means of legs, feet, paddles, fins, wings, and flippers. Slow-motion shots combine with fine photography and organization to fill a need long felt by primary science teachers. EBF, Hollywood.

Animals—Ways They Eat, 400 feet, B&W. Describes how animals on land, sea, and air search for food. How they use other parts of their bodies in eating, and how the shape of their mouths determine their diets is well illustrated. Fine photos and well-planned narration make this film appropriate for kindergarten through fourth grade. EBF, Hollywood.

Goldfinch Family, 400 feet, color. This film will appeal to bird-watchers and students of every age level. It describes in detail the bird, its diet, song, winter and summer coat, and nesting habits. The growth of young birds is followed day by day until they are able to leave the nest. A colorful film with first-rate song recordings. EBF, Hollywood.

British Information Services (448 S. Hill St., Los Angeles 13) distributes the 1100-foot color production, *Calder Hall*. The film visits Britain's first atomic energy plant and surveys construction activities. Special attention given to engineering problems. Advanced science and engineering students will find much valuable information.

In the Field of Health Education—

Human Heredity, produced for the E. C. Brown Trust Fund and distributed by Churchill-Wexler Productions, 801 N. Seward St., Los Angeles 38. A 20-minute color film that is an excellent companion film to *Human Growth*. It explains the theory of heredity, characteristics of genes, and the effect of environment on behavior. Attention is given to sex determinants. Social hygiene, sciene, biology, and psychology classes will find this film an excellent device for clarifying conflicting ideas on the subject of heredity.

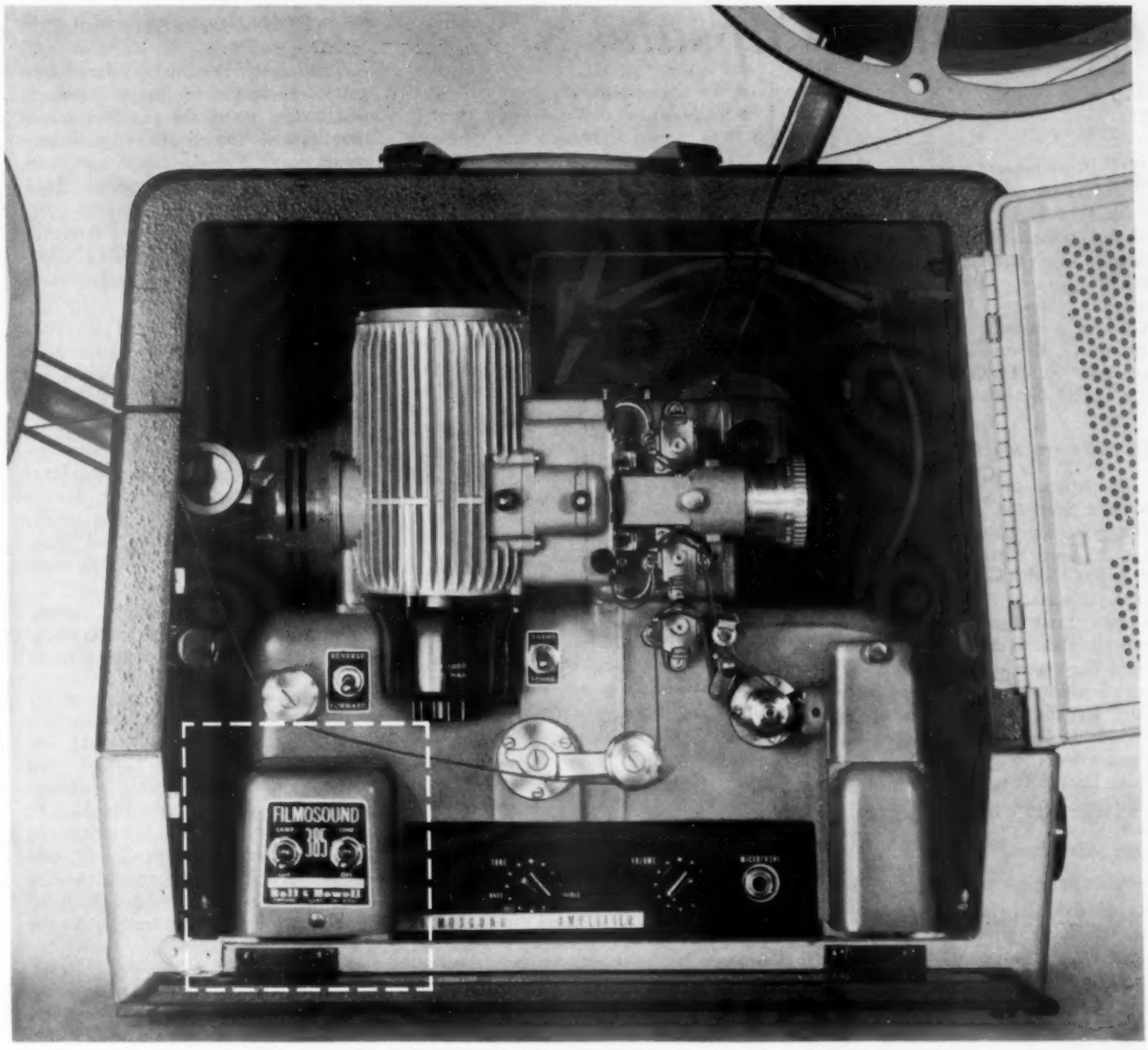
McGraw-Hill Textfilms (33 W. 42nd St., New York 18) has added *Endocrine Glands—How They Affect You* to its Health Education Series. B&W, 750 feet, and relying almost entirely on animation, the film identifies and locates the various glands of the human body. The function of each gland is described in terms of its effect upon the growth and behavior of the individual. For high-school, college, and adult groups.

ASCD Conference

(Continued from page 135)

ing as members of conference committees were: Ward Ankrum, Catherine M. Broderick, Lee Campion, Charles Clements, E. Marguerite Fleming, Nelle Lee Jenkinson, Phil C. Lange, and Clair Tettemer.

The major portion of the program was organized around groups sharing promising ideas and practices. Thirty-seven of the topics scheduled were of interest to audio-visual people, among them—effective use of AV materials, relating building construction to the school program, and television in the instructional program. Time and facilities were provided for a visit to KETC-TV, observation in local school systems, and other field experiences.



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Convention Capsules

The brief reports printed in AVI *last month on committee and group sessions at the 1957 Convention are concluded on these pages. This has been an attempt to give readers a more comprehensive picture of trends and emphases in the audio-visual field as reflected in Convention activities. With the view of improving Convention coverage next year, the editors welcome your reactions concerning the value of this feature.*

In the Committees

COMMITTEE ON EVALUATION OF SECONDARY SCHOOLS, A. W. VanderMeer, Pennsylvania State University, chairing. Motions carried: that the DAVI Board be petitioned to extend the life of the committee through the 1958 convention; and that the committee be expanded at the discretion of the chairman. The committee offered the following candidates for committee membership for the consideration of DAVI President Robert deKieffer: A. W. VanderMeer; W. J. Price; Walter S. Bell; Harold Coman; Joseph Murphy; Charles Schuller; Don Ely; L. J. Haskew; Hugh Proctor; and F. Edgar Lane, chairman.

PROFESSIONAL EDUCATION COMMITTEE, Melvin Brodshaug, Boston University, chairman. Motions carried: that plans for the Supplement to the *Directory of Graduate Programs for the Professional Education of Audio-Visual Supervisors, Directors, and Building Coordinators* be carried out; that a complete revision of the *Directory* (or a second edition) be undertaken within the next two years; and that, since two important projects are slated for this next year—the *Directory* and development of standards for NCATE—a new subcommittee or committee be appointed to include: a representative from a school system and from an integrated communications program; an audio-visual specialist from a teachers college, a state university, and a private university; a dean of education or president of a teachers college; and an AV consultant from a state department of education.

Gerald Torkelson, Pennsylvania State University, volunteered to prepare a statement for the Supplement stressing the need for emphasis on research in the three basic AV areas—utilization, administration, production. Anna L. Hyer discussed the present status of NCATE Supplements and Guides. After a brief discussion of classification of job opportunities and job descriptions, the group left the question to the College and University Section.

COMMITTEE ON LEGISLATION, I. C. Boerlin, Pennsylvania State University, chairman: Walter Emery, JCET, reported on JCET efforts to prevent deletions of ETV channels. To offset pressures on the FCC, the JCET provides information on progress and possibilities in educational television. Mr. Emery's discussion included both subscription television and legal aspects of closed-circuit television.

Mr. Boerlin, Robert Frase, and Julia Bennett spoke on legislative efforts to extend book rates to all educational and cultural materials. (Since the convention, the House Post Office and Civil Service Committee has been holding extended hearings on a general rate increase bill proposed by the Post Office Department. This bill includes some of the reclassifications advocated by DAVI, but it also includes a requirement for a mailing permit before films and related audio-visual materials can be sent at reduced rates. DAVI has submitted testimony to the Committee opposing this requirement but urging the adjustments in postal classification of sheet music, tests, and library materials other than books.)

Carson Graves gave a report of a survey of legislation in 48 states conducted by Frank Gorow, Long Beach State College. It was suggested this report be given to Anna L. Hyer for possible publication.

CITY PROGRAMS COMMITTEE, Ralph Sellinghausen, Denver Public Schools, chairing. Following are topics considered, and gist of discussions: *On Cataloging:* Suggestions were made concerning increased use of visuals and elimination of the annual work of stencils by photographing film descriptions on cards for reproduction. The Committee wants more motion picture producers to attach teachers guides to film cans. In utilization, it was felt that textbooks should correlate their materials with AV rather than vice versa, since textbooks are constantly undergoing change.

On Intra-Communications: The general practice of mimeographing a specialized bulletin or using a section of an administrative paper was discussed. Two schools use commercial TV time for in-service training and find it satisfactory.

On Budgets: Donald Ely offered delegates a booklet of equipment standards and budget justification and explained the bases on which the studies were made.

On AV Coordinators: Edward Bernard reported on a survey now in progress which seeks data on the following points: official time given to AV work; qualifications; and extra compensation.

On Evaluations: Walter Bell discussed a profile sheet used in evaluation in Georgia systems. It shows the average for the system and the figures for the individual school, thus supplying a graphic comparison.

On Booking Practices: Telephone requests were deemed unadvisable in large systems. Mechanical booking devices are not yet developed for best results (partial opinion). Decentralized libraries and night delivery were other possibilities.

The committee resolved to ask the DAVI staff to arrange for a work conference one day prior to the 1958 DAVI convention.

TELEVISION COMMITTEE, Emma Fantone, New Jersey State Teachers College, chairman. Motions carried: that DAVI sponsor a leadership workshop for AV personnel in educational TV; and that the Executive Committee be asked to consider holding regional workshops. The Committee recommended that DAVI President Robert deKieffer appoint a committee to arrange for the TV leadership conference.

With the Group Sessions

LOCAL PRODUCTION, LARGE SCHOOL SYSTEMS, Clifford D. Ettinger, New York City Board of Education, reporting: The point was made that in local production the process might be more important than the end product. The involvement of students, teachers, parents, and board members might be more beneficial than the audio-visual material produced. Locally produced exhibits, filmstrips, slides, and motion pictures were viewed by the group. Attendance, 75.

CURRICULUM AND AUDIO-VISUAL EDUCATION, COLLEGE AND UNIVERSITY, D. H. Bowman, Wayne State University, reporting. Melvin Brodshaug, Boston University, criticized the audio-visual field for what he called fickleness as it pursued one theory of educational psychology then another. He suggested that audio-visual education attach itself to the "respected" and growing field of communication arts. Paul W. F. Witt, Columbia Teachers College, pointed out

that curriculum practices can not be lifted in toto from elementary and secondary schools and applied at university levels. A definite concept of the role of the audio-visual person should be worked out, he said, and the AV program organized to develop this concept. Work within the existing structure of your institution, he warned; don't try to break normal channels. A. W. VanderMeer discussed the problems likely to incur through mechanized and mass instruction. Four points were emphasized: methods will have to be developed to "personalize" to a greater degree mass instruction; teaching methods must be improved—perhaps by taking the best of the progressive and the traditional; curriculum content will change and will have to be determined by teams rather than individuals; prestige of the medium and method must be improved—students tend to resent being mechanized. Attendance, 100.

CURRICULUM AND AV EDUCATION, LARGE SCHOOL SYSTEMS. Henry J. Queen, reporting. Topics discussed were (1) classroom design, namely, storage of AV equipment and materials, lighting, seating, and built-in facilities; (2) evaluation—design for a practical questionnaire, distinction between quality and quantity of utilization, techniques for obtaining valid information such as "how can we be of service," as well as evaluation data; and (3) new school design—vertical organization of AV operating space with electric dumbwaiter service for heavy equipment.

CURRICULUM AND AV EDUCATION, SMALL SCHOOL SYSTEMS, Catherine Broderick, Fort Wayne Public Schools, chairman. In his summary, John Ludington of the U. S. Office of Education expressed a wish that secondary teachers would be prompted to participate in curriculum change to the degree elementary teachers do. Cooperation of audio-visual crews was excellent; all panel members came prepared to present case studies. Attendance, 65.

AV INFORMATION SERVICES FOR PROFESSIONAL AND LAY PUBLICS, STATE LEVEL, John Bardwell, Brewster Academy (N.H.) reporting. The following phases were discussed: *Working With Professional Groups* (Erwin C. Welke, University of Minnesota). At Minnesota nurses, school officials and traffic officers are invited to a "Continuation Center" for conference work. The University AV center prepares lists of materials available for their use and others are provided on request for preview. If satisfactory they are added to the collection. Purpose is to inform these groups of the services of the audio-visual center.

Involving PTAs and Teachers (Louise K. Nangle, Lynn, Mass.). Slides and tapes are effective for informing parents what takes place in the classroom. Parents become interested when their own sons and daughters appear on the screen.

Using Transparencies. Margaret Jackson, New Bedford, Mass., who is working to arouse interest in Civil Defense through AV materials and who spent some time in England studying their methods, said the English used all types of handmade aids to teach her the problems. AV aids, it was discovered, could get converts and hold them better than printed matter.

Informing Service Clubs. Raymond Wyman, University of Massachusetts, recommended the feltboard for community groups because of its flexibility, and because of the ease with which it is set up. He concluded with the thought that the more tools used, the more effective the communication.

Informing the Alumni—Elliott Kone, Yale University, described nonpressure newsreels as an excellent tactic to keep alumni interested. Produced at a cost of $3500, they are in heavy demand throughout the country.

AUDIO-VISUAL INFORMATION SERVICES FOR PROFESSIONAL AND LAY PUBLICS, LARGE SCHOOL SYSTEMS, Peter Greenleaf, New York City Board of Education, reporting. The meeting was devoted to establishing good working relationships with the superintendents, principals, and teachers served. Means emphasized were: distribution service, the right film at the right time; technical service, equipment kept in good working order; professional service, helping to select right film for each purpose; and procurement service, consulting with subject supervisor on film requisitioning. A model system of exchange for films, filmstrips, and slides was set up for a school system of 200,000 and over. Attendance, 45.

AV INFORMATION SERVICES FOR PROFESSIONAL AND LAY PUBLICS, Adult Education, Raymond C. Lewis, Allied Youth, Washington, D. C., chairman: Seven presentations demonstrating the application of audio-visual techniques included: sound effects to enhance museum visits; recordings bringing realism to the history class; effectiveness of the flannel board in teaching languages; the film as a step-by-step teaching method when direct contact is impossible; demonstration with blackboard and colored chalk, and lessons in exhibit building. An eighth presentation emphasized the need for the effective planning of the curriculum or training program, and the selection of appropriate tools.

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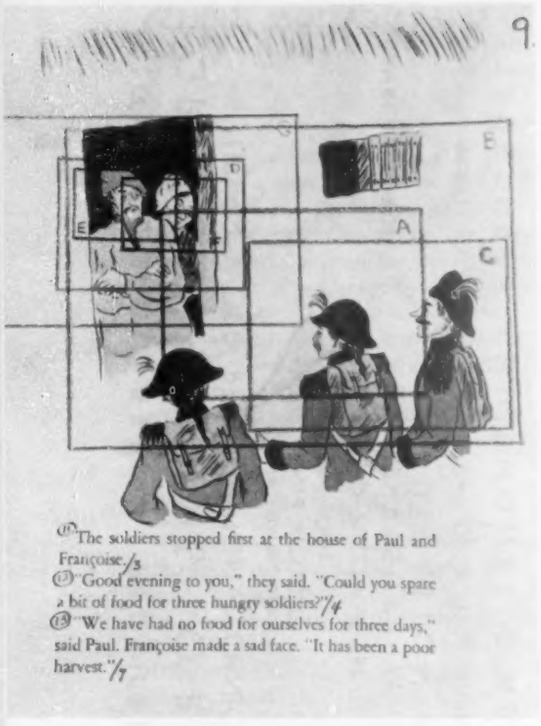

9.
The soldiers stopped first at the house of Paul and Françoise./3
"Good evening to you," they said. "Could you spare a bit of food for three hungry soldiers?"/4
"We have had no food for ourselves for three days," said Paul. Françoise made a sad face. "It has been a poor harvest."/7

Above: A page from "Stone Soup," showing plan for adaptation as motion picture.

THE *iconographic* TECHNIQUE

The following communication from Morton Schindel of Weston Woods Studios clarifies the difference between "iconographic" and "filmograph" techniques. Mr. Schindel refers to John Driscoll's article, "A Chance for Art," in February's AVI.

I THINK that it may be an oversimplification to include our technique in the general category of productions encompassed by the term "filmograph." In fact, we had to develop the new label "iconographic" because our technique differed so basically from the filmograph.

If you analyze one of our films, you will see that the illusion of motion is imparted by the juxtaposition of several elements:

Camera movement: The camera is always in motion in the inverse direction of the movement suggested by the artist in his picture, at an angle controlled by the impact suggested in the drawing, and at a relative speed suggested by the content of the drawing.

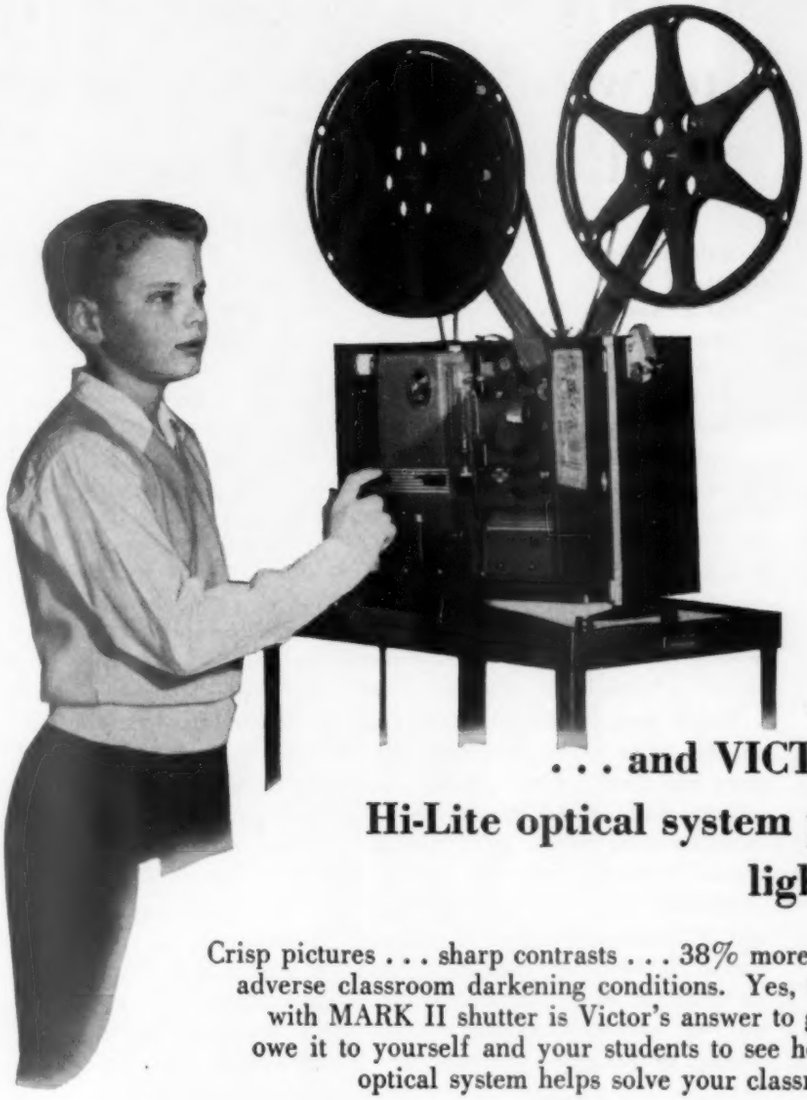
Story telling: The style of narration and the highly controlled placement of the narrative in juxtaposition to the pictures produce movement by switching the audience's attention from the visual to the auditory, and vice versa.

Music: Original music scores help to illustrate both the mood and the action in the stories for the molding and blending of the above elements through calculated pacing achieved through film editing.

Mr. Driscoll's article suggests that the filmograph is a simple cinematic technique. While this may be so, in arriving at the iconographic technique, we have used all of the rules in the film maker's book and then thrown the book away and struck out on our own until we have achieved the effect we were after. Before we were through, a whole new modus operandi was developed, of which the illustrations enclosed, let alone the films themselves, are some evidence.

—MORTON SCHINDEL

Below: Lateral and vertical movement are achieved by cranking special mobile easel and in-and-out movement by using Zoomar lens. Result is illusion of motion.



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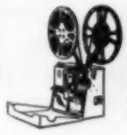

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editorial

FLOYDE E. BROOKER

straws— the wind and the camel's back

IN MARCH one of the country's top educators, James B. Conant, met with William G. Carr and a number of NEA department heads to discuss a proposed survey of school opportunities for the gifted child. Financed by the Carnegie Corporation, Dr. Conant's study will ascertain whether or not it is possible for the gifted child to receive academic instruction of adequately high quality in the "comprehensive" high school.

Dr. Conant's project, which concentrates on language and mathematics, is the most recent indication of mounting concern over the gifted child, and only one of the signs of growing disquiet over the performance of the nation's schools.

Leaders in science and mathematics have claimed for some time that schools teach too little; and that their teaching so lacks interest that students are uninspired to continue beyond the elementary courses. They point to the fact that less than ten percent of our math students take courses beyond plane geometry; only one third take chemistry and only one fourth, physics.

(These plaints have more recently been echoed in the press, particularly with respect to training engineers and scientists in sufficient quantity to compete with the Soviet Union.)

In 1951 the College of Education, Engineering, and Liberal Arts and Sciences at the University of Illinois established a committee to study the problem of high school mathematics. Last July the committee received a Carnegie grant of $277,000 to pursue its objectives, namely, of vitalizing the mathematics curriculum, and bringing it "up to date."

In December the National Science Foundation announced a grant of $303,000 to the Massachusetts Institute of Technology to support a two-year study of physical science teaching in secondary schools.

These are some of the signs of dissatisfaction on the part of educators and the public, and some of the attempts of educators to do something about it. Also an indication of public feeling are the books written for public consumption such as *Why Johnny Can't Read, Quackery in the Public Schools,* and *Educational Wastelands.*

And while schools are braving a barrage of criticism, the relentless increase of knowledge swells the size of the job to be done. Nor is there reason to suppose that the accrual of content to be taught will suddenly subside; yet there is a point at which schools can do no more. Somewhere there is a breaking point.

Where, then, is the solution to what appears to be a dilemma? Basically there are three ways in which the schools might reasonably expect to meet the demands for more content taught in more effective manner.

The first answer is the traditional one of keeping the child in school longer. It has been suggested that we make the school day longer, that we keep school during the summer months, or that we add to the student years.

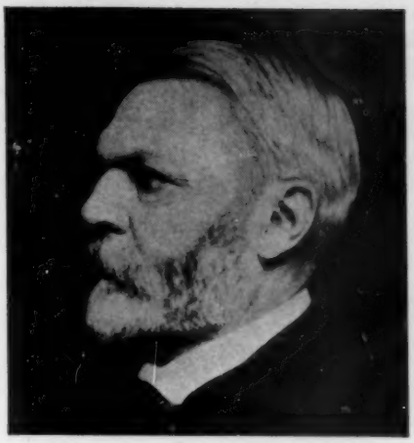
Parents of teen-age children already under pressure of homework and undergoing continuous emotional crises will veto longer hours or in any way adding to the child's burden. In the case of prolonging school years, the question becomes: how long can we extend the period of preparation for life without seriously interfering with life itself? Even under existing circumstances, professional people have reached their late twenties before they are prepared to apply their knowledge.

A second solution, now very much in favor, is that of starting specialization sooner. In this event, we might find ourselves with special high schools for gifted children, for engineers, for scientists, for teachers, et ad infinitum. This solution has its dangers for it risks educating specialists at the peril of not producing parents and citizens—to say nothing of sacrificing opportunities for broad scholarship.

The third solution is well understood by the audio-visual specialist, but too often overlooked elsewhere. It lies in finding more efficient and effective ways of teaching—in other words, in the new media of communication. In every walk of life old ways of doing things have given way to better and more efficient ways. We solved the problem of keeping our homes cleaner, not by building bigger brooms and swishing them more vigorously, but by developing a new principle in the vacuum cleaner. We face a comparable problem in instruction. The answer does not lie in doing harder and faster what we are already doing—making the textbooks bigger and the homework prodigious.

We have at hand the new tools of communication—the motion picture, filmstrip, slides, radio and recording, television, tachistoscope, and others. On the basis of what we already know, the most fruitful and likely answers to our instructional problems are to be found in the application of these tools. To be sure, we need to know more about how they work, what form they should take, their role in the classroom, and what jobs they do best—and we must find these answers quickly before other and more superficial solutions are applied to the breakdown of traditional methods.

Perfecting our knowledge of audio-visual techniques does not however exhaust our responsibility. We must lift ourselves up from the mechanics of our craft and understand its tremendous communications potential. We must be able to read the portents in the faltering educational process; we must recognize the stakes involved and constantly assume leadership to impart this awareness to others. Only then will we grasp the magnitude of the audio-visual role and rise to the true status of leaders.



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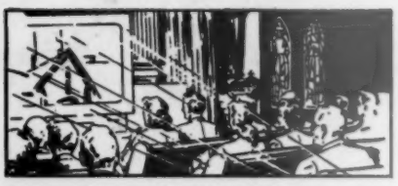

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For Complete Automatic Projection — Built in automation for 2 x 2 and Bantam Slides projection that allows the operator to devote *all* his attention to the subject while the projector obeys his every wish — *automatically!* A light touch at any point of the sensitive, wide-bar changer control brings the next slide into position. Automatic time control permits setting the projector to change slides at any intervals up to 60 seconds, and it will run smoothly, quietly, efficiently, *all by itself!* Brilliant illumination from corner to corner. Timer overide button selects new slides at will and the timer hold button permits prolonged viewing of any slide. Projects in either direction — forward, reverse and repeat. 12 foot remote control cord permits changing slides from across the room. The 500-watt, fan cooled Instructomatic has many additional features such as visual slide selector window, tuckaway compartment for cord set, built-in room light control, interchangeable lenses, built-in shutter, tilt control and many others.

$119.50 Complete with slip on case and 6 slide trays
Remote control cord $4.95. Automatic Timer $24.50
Extra trays $1.00 each.

All VIEWLEX Projectors are Guaranteed for a Lifetime

Viewlex INC.
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